

# THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

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**COLLEGE OF ORGANISTS.**—The Christmas Examination for Fellowship and Associateship will be held on TUESDAY and WEDNESDAY, January 11 and 12, at 10 a.m. each day. Particulars, including certain new regulations, may be obtained on application. E. H. TURPIN, Hon. Secretary.  
95, Great Russell Street, Bloomsbury, W.C.

**COLLEGE OF ORGANISTS.**—The CONFERENCE on ORGAN CONSTRUCTION, in view of securing greater certainty and facilities in performance, will be held as follows: Preliminary Meeting, MONDAY, January 3, at Three; General Meeting, TUESDAY, January 4, at Eight; an Extra Meeting may probably be held on WEDNESDAY, January 5, at Three. Organists and Organ Builders, non-members, who may be desirous of attending, are requested to apply to the Hon. Sec. for cards of invitation. E. H. TURPIN, Hon. Secretary.  
95, Great Russell Street, Bloomsbury, December 16, 1880.

**MUSICAL ASSOCIATION, 27, Harley Street.**—On MONDAY next, January 3, at Five o'clock, a PAPER will be read by JOHN STAINER, Esq., M.A., Mus. Doc., "On the Principles of Musical Criticism." JAMES HIGGS, Hon. Sec.  
9, Torrington Square, W.C.

**ST. JAMES'S CHORAL SOCIETY.**—Arrangements have been made for the FORMATION of a SOCIETY under this title for the practice and performance of High-Class Vocal Music. The meetings will be held every TUESDAY EVENING, at Eight p.m. First work for rehearsal, "The Martyr of Antioch." Conductor, Mr. Thomas Pettit. Applications for membership to be made to G. H. Baskie, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

**HOLBORN TOWN HALL.**—A series of ORGAN RECITALS, with VOCAL MUSIC, will be given at the above Hall. The following dates have been fixed:—TUESDAYS, January 18, 25; February 1, 8, and 15. To commence each evening at eight o'clock. Mr. E. H. Turpin will give the first Recital, Mr. James Hutchinson being the vocalist. Admission, Threepence to Sixpence. A few seats will be reserved at One Shilling. Future arrangements will be duly announced.

**ORGAN RECITAL, by Mr. A. PHYSICK, at** Lancaster Hall, 133, Lancaster Road, Notting Hill, on TUESDAY, January 4, assisted by Mr. W. Gregory, Vocalist, and Mrs. Gregory, Pianist. Doors open at 7; commence at 7.30. Reserved seats, 3s.; unreserved, 1s. Tickets of Mr. A. Physick, 136, Marylebone Road, N.W., and at the Hall.

**FREE VACANCIES in a resident Country Choir** for two LEADING TREBLES. Orphans (gentlemen's sons) preferred. Address, Precentor, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

**WANTED. SOPRANO and TENOR VOICES,** in a West-End Church, close to Uxbridge Road Station. Plain service. Powerful voices and fair reading indispensable. Stipend for Tenor, from £10 to £12; Soprano, £10. Address, Rev. R. Handcock, 25, Minford Gardens, West Kensington Park, W.

**THE PARISH CHURCH, Beckenham, Kent.**—TWO BOYS are required for the Choir of the above Church. They must possess good voices, and have a fair knowledge of music. Stipend, £10 per annum, with free education in the Choir School. Apply to Mr. G. J. Hall, 5, Royton Villas, Bromley Road, Beckenham, Kent.

**ST. MICHAEL'S COLLEGE, Tenbury.**—There is a VACANCY in the above Choir for a BOY under the age of 11. For particulars apply to Rev. J. Hampton, Tenbury.

**CONTRALTO.**—WANTED, by a Young Lady, an ENGAGEMENT in a Church or other Choir. Accustomed to Church music. Address, A. M. R., 188, Piccadilly, W.

**OXFORD.—CHRIST CHURCH CATHEDRAL.**—WANTED, for this Choir, in February next, a TENOR VOICE. The Duties are ten services a week and two on Sundays. Salary, £70 a year, to be increased to £90, if considered deserving of such increase. None but qualified singers possessing a good knowledge of Cathedral music need apply. Age under 30 years. Testimonials as to character, &c., to be sent to Dr. Corfe, Christ Church, Oxford.

**TENOR.**—There is a VACANCY for this Voice in the surplined Choir of Berkeley Chapel, Mayfair. Services: Sunday morning and afternoon, Christmas Day, and Good Friday, and practice every Friday at 7.15. Stipend, £10 per annum. Apply, by letter, to the Choirmaster, E. G. Coleman, 8, Mortimer Street, Berners Street, W.

**ASSISTANT (Pupil) ORGANIST, in return for** lessons and practice. H., Vicarage, Princes Road, Lambeth.

**WANTED, Two TENORS and One BASS, to** complete GLEE CLUB. Meetings on TUESDAYS in City. Small subscription. Address, O. P., 100, Albion Road, Stoke Newington.

**A BARITONE SOLOIST** (with certificates from eminent musicians) will give his services in a select Church Choir, where only professional talent is employed, or will deputise if required. Morning service, London only. Write, L. S. D., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

**SOUTHWELL COLLEGIATE CHURCH, Notts.**—BASS VOICE WANTED for this Church. Salary, £60. Full Cathedral service twice daily, three on Sunday. Applications to be sent to A. Marriott, Organist, Vicar's Court, Southwell, before Jan. 10.

**A BASS, who has had eight years' experience in** a Choir, wishes to ASSIST an ORGANIST, or to take entire Management of a Choir. J. W., care of News-rooms, 13, Philpot Lane, E.C.

**ST. PHILIP'S CHURCH, Regent Street (Waterloo** Place).—A few GENTLEMEN WANTED, to strengthen VOLUNTARY CHOIR, surplined. Cathedral service. Opportunity for solo and verse singing. Apply, by letter, to A. H. Crowest, 39, East Street, W.C., or personally, at the Church after any of the services.

**ST. PAUL'S, Covent Garden.**—There is room for a few more MEN'S VOICES in the Voluntary Choir of the above Church. Apply to the Organist on Friday evening at seven, or after Sunday evening service.

**ORGANIST WANTED for Riverhead Church,** twenty miles from London, less than a mile from Sevenoaks Station of the South Eastern and London, Chatham, and Dover Railways. One Manual Organ by WALKER. Salary from £26 to £30. Apply to Vicar, Riverhead, Sevenoaks. Only promising applications will be replied to.

**ST. PETER'S, Vauxhall.**—An efficient ORGANIST and CHOIRMASTER, earnest Churchman, is required. Duties, Sunday services, Daily evensong (except Wednesday), and necessary Choir practices. Stipend, £60. Apply, by letter, with testimonials, to Mr. Eyre, Melrose Villa, The Avenue, Upper Norwood, S.E.

**ORGANIST WANTED.** Services plain, and Congregational. Thorough knowledge of instrument and ability to train choir indispensable. Salary, £50. Apply, by letter, to Rev. J. Bennett, 25, Westgate Terrace, Redcliffe Square, S.W. No lady need apply.

**WANTED, an ORGANIST and Experienced** CHOIRMASTER for the Parish Church of Westerham, Kent. Salary, £45. Fair neighbourhood for Teaching. Address, Vicar, Westerham, Kent.

**ORGANIST.**—A Young Gentleman, aged 18, who has been five years in present situation (Church of England), and is a good violinist, would give his services in return for board and lodgings. Highest testimonials given. Address, H. T., 9, Koskear Villas, Camborne, Cornwall.

**ORGANIST and CHOIRMASTER.**—Mr. A. A. Physick, late of the Parish Church, Perivale, Ealing, desires RE-APPOINTMENT. Accustomed to choral services and celebrations. He holds highest testimonials from the clergy, and is reading for a musical degree (Oxon). Address, Mr. Physick, care of R. Sloman, Esq., Mus. Doc., Oxon., Grassendale, West Dulwich.

**WANTED, an ENGAGEMENT as ASSISTANT** ORGANIST in a London Church. Thoroughly capable of training a surplined Choir, and of playing full choral and daily services. Good testimonials. Salary required. Address, C. H. R., 2, Sylvan Villas, Woodford, Essex.

**ORGAN and CHOIR-SCHOOL.**—The son of a Clergyman, University man, experienced in tuition, good Organist and Choirmaster, wishes for appointment as ORGANIST and MASTER of CHOIR-SCHOOL, or post of similar kind. Sigma, 4A, Middle Temple Lane, Fleet Street, E.C.

**ORGANIST desires RE-ENGAGEMENT in** London. Good player. Experienced Choir-trainer. Excellent testimonials. Salary secondary consideration. Organist, 96, Borough Road, S.E.

**ORGANIST and CHOIRMASTER.**—A Gentleman (Pupil of the late G. Cooper, Organist of Her Majesty's Chapel Royal) will be pleased to meet with an APPOINTMENT as above. Experience, nine years. Address, Musicus, 25, Redcliffe Street, West Brompton, London.

## PROFESSIONAL NOTICES.

**MISS BESSIE HOLT, R.A.M. (Soprano).**  
For Oratorios, Concerts, &c., address, Rawtenstall, Manchester.

**MISS LEONORA BRAHAM**  
(Returned from America).  
For Oratorio or Concert Engagements, address, 147, Gower Street, W.C.

**MRS. ALFRED J. SUTTON (Soprano).**  
Is open to engagements for Concerts and Oratorios.  
54, Duchess Road, Edgbaston, Birmingham.

**MRS. BELLAMY (Soprano).**  
For Oratorios and Ballad Concerts, Weston Cottage, Hunter's Lane, Handsworth, Birmingham.

**MISS EVA FARBSTEIN (Soprano).**  
Pupil of Signor Arditi, is now at liberty to accept engagements for Oratorios, Concerts, &c., address, 20, Storey Street, Hull.

**MISS ARTHUR (Soprano).**  
6, Woodberry Grove, Finsbury Park, London, N.

**MISS FRASER BRUNNER (Soprano).**  
For Oratorios and Ballad Concerts, address, The Poplars, 308, Camden Street, Birmingham.

**MISS MARY BURNETT (Soprano).**  
Of Covent Garden and other Concerts, 49, Upper George Street, W.

**MINNIE JONES (Soprano).**  
For Oratorios, Concerts, &c., 104, Mytton St., Moss Side, Manchester.

**MISS JULIA JONES (Soprano).**  
For Oratorios, Concerts, &c., address, 1, Great Western Terrace, Cheltenham.

**MISS NELLY McEWEN (Soprano).**  
Is open to engagements for Oratorios, Concerts, &c., address, 1, Cavendish Place, Cavendish Square, W.

**MISS MARIE COPE (Soprano).**  
Oratorios, Concerts, Lessons, 167, New Cross Road, London, S.E.

**MISS CATHERINE PICKERING (Soprano).**  
Hawthorn Cottage, Cheadle, Manchester.

**MISS MELLOR (Soprano).**  
**MR. HOWARD LEES (Bass).**  
For Concerts, Oratorios, &c., address, Delph, Manchester.

**MISS LOUISA BOWMONT (Contralto).**  
(Principal of St. Peter's, Manchester).  
For terms for Concerts, Oratorios, &c., address, 51, Mercer Street, Embden Street, Hulme, Manchester.

**MISS FLORENCE WYDFORD (Contralto).**  
For Oratorios, Miscellaneous Concerts, Dinners, Soirées, &c., 95, St. Paul's Road, Lorrimer Square, S.E.

**MISS SARA CRAGG (Contralto).**  
12, North Castle Street, Halifax.

**MISS LEYLAND (Contralto).**  
For Oratorios, Concerts, &c., address, 6, Wilton Street, Oxford Road, Manchester.

**MISS LILY PARRATT (Contralto).**  
For Concerts, Oratorios, &c., address, Airedale View, Otley Road, Bradford, Yorkshire.

**MR. STEDMAN (Tenor).**  
12, Berners Street, W.

**MR. VERNEY BINNS (Tenor).**  
65, King Cross Street, Halifax.

**MR. W. MANN DYSON (Tenor).**  
For Concerts or Oratorios, address, Cathedral, Worcester.

**MR. S. FORD (Tenor).**  
For Oratorios, Concerts, &c., address, Penn Fields, Wolverhampton.

**MR. WILLIAM E. GLAZIER (Tenor).**  
For Concerts, &c., 133, St. Thomas's Road, Finsbury Park, N.

**MR. CHARLES FREDERICKS**  
(Principal Tenor of Hereford Cathedral).  
For Oratorios, &c., as above, or 42, Shelgate Rd., Clapham Junct., S.W.

**MR. ODOARDO BARRI (Tenor).**  
For Oratorios, Concerts, or Lessons in Italian Singing, address, 31, Langham Street, W.

**MR. WM. PARKINSON (Primo Tenore).**  
At liberty for Opera, Concerts, and Oratorios, address, 25, Southampton Row, London.

**MR. DUNCAN CALLOW (Baritone).**  
Address, Chapel House, 39, Mile End Road, London, E.

**MORIN DAYSON (Baritone).**  
For Oratorios, Concerts, &c., all communications to be addressed to 45, Portland Place North, Clapham Road, S.W.

**MR. S. HOUSTON FLINT (Bass).**  
For Oratorios, Concerts, &c., address, Cathedral, Hereford.

**MR. THOMAS KEMPTON (Bass).**  
(St. Paul's Cathedral).  
Provides Quartet Parties for Oratorio, Ballad, and Miscellaneous Concerts, Masque Banquets, &c. For names of artists and terms, address, 6, Halliford Street, London, N.

**MR. E. C. WAGSTAFFE (Bass).**  
Is open to engagements for Concerts. Manor House, Bootham, York.

**MR. ORLANDO CHRISTIAN.**  
(Principal Bass, Eton College Choir.)  
Address, 18, Adelaide Square, Windsor.

**MR. T. C. HOLLIDAY (Bass).**  
For Oratorios, Concerts, &c., address, Cathedral, Manchester.

**MR. J. SHEPPARD (Oboist).**  
**MR. W. OATES (Flautist).**

For Oratorios, &c., address, 43, York Road, Northampton.

**MR. H. COLLINGWOOD BANKS.**  
(Organist of the Alexandra Palace and of Christ's Hospital, E.C.)  
All communications for Concerts, &c., to be addressed to Laura Villa, Wood Green, N.  
N.B.—Holborn Town Hall, December 27, 1880; January 3 and 10, 1881.

**MR. FREDERIC W. CLARKE, Mus. B., Oxon.**  
(Solo Pianist.)  
For Concert Engagements and Lessons in Pianoforte-Playing, Harmony, and Composition, address, 7, Wigmore St., Cavendish Sq., W.

**MR. JOSEF CANTOR.**  
(Conductor of the Liverpool Hope Hall Concerts.)  
Buffo Vocalist and Accompanist.  
For Concerts, &c., address, 28, Church Street, Liverpool.

**MRS. BUCKNALL-EYRE (Pianiste).**  
**MR. ALFRED J. EYRE (Organist of the Crystal Palace).**  
For Concerts and Organ Recitals, address, Melrose Villa, The Avenue, Upper Norwood, S.E.

**MR. ALFRED J. EYRE and Mrs. BUCKNALL-EYRE** beg to inform their Friends and Pupils that their address in future will be as in advertisement below.  
Mrs. Bucknall-Eyre will continue to receive her Pupils in Town, at Messrs. Stanley Lucas, Weber and Co., 84, New Bond Street, W.

**ARTICLED PUPIL.—THE ORGANIST OF THE CRYSTAL PALACE** is prepared to receive a Gentlemanly Youth as above. Exceptional advantages and every home comfort. For particulars, address, Mr. Eyre, Melrose Villa, The Avenue, Upper Norwood, S.E.

**MR. EYRE** having resigned his appointment as Organist and Choirmaster at St. Peter's, Vauxhall, will be open to a similar engagement after Christmas. Address, as above.

**MISS LAURA SMART (Soprano)** requests that all communications respecting Oratorios, Concerts, &c., may be addressed, 28, Church Street, Liverpool.

**MR. CHARLES JOSEPH FROST**, having accepted the appointment of Organist of Christ Church, Newgate Street, E.C., is open to receive Organ Pupils there. 2, Burlington Villas, Underhill Road, Dulwich, S.E.

**MR. ARTHUR DOREY (Organist of the Alexandra Palace).** For Pupils, Engagements for Concerts, &c., 14, Huntley Street, Bedford Square, W.C.

**THE HARP.—MISS LOCKWOOD**, Harpist to the Carl Rosa Opera Company and Teacher of the above instrument. London address, 6, Frederick Place, Gray's Inn Road, W.C.

**MR. and MADAME EDWYN FRITH'S ORATORIO and BALLAD CONCERT TOURING PARTIES** (under Royal Patronage in London). Sopranos, Mdlle. Mathilde Zimeri, Miss Giulia Welmi, Miss Emeline Dickson, Miss Muriel Wood; Contralto, Madame Edwyn Frith; Tenors, Mr. Arthur Wilmot, Mr. Henry Dunman; Basso, Mr. Edwyn Frith; Violinist, Mdlle. Hélène de Lisle; Pianists, Miss Mary Kincaid (aged 7); Mr. Arthur L'Estrange. Now ready, new and greatly enlarged book prospectus, containing upwards of 100 splendid critiques. Engaged for Wimbledon, January 4; Chorley, 12; Wellington (Salop), 25; Trowbridge, February 1; &c., &c. Entrepreneurs will find these parties the most economical extant. Note new address.—11, Fulham Place, Maida Hill, W.

**TO CHORAL SOCIETIES, &c.**  
**THE LONDON ORATORIO and CONCERT PARTY** is open for ENGAGEMENTS for Oratorios, or Miscellaneous and Ballad Concerts:—  
Soprano, Madame Worrell, A.R.A.M.  
Contralto, Miss Amy Ronayne, R.A.M.  
Tenor, Mr. Edward Dalzell, Westminster Abbey.  
Bass, Mr. Robert De Lacy, St. Paul's Cathedral.  
Address, Mr. De Lacy, 84, Holland Road, Brixton, London, S.W.

**THE BRITISH GLEE UNION** (Established 1875).  
Mr. SIDNEY BARNEY (Alto), Mr. HENRY PARKIN (Tenor),  
Mr. LOVETT KING (Tenor and Pianist), Mr. PRENTON (Basso), and  
Madame ADELINE PAGET (Soprano). For Concerts, Dinners, &c.,  
address, H. Prenton, 1, Albion Square, Dalston, London.

**TO MUSICAL SOCIETIES, MANAGERS OF  
CONCERTS, FESTIVALS, &c.** Miss Agnes Larkcom,  
Madame Poole, Mr. T. W. Hanson, Mr. Winn, and Mr. T. Harper  
(Trumpet and Cornet) are available during the winter for Oratorios,  
Miscellaneous and Ballad Concerts, &c. Address, Mr. Harper, 25,  
Brecknock Crescent, N.W.

**AN ABLE ORGANIST and CHOIRMASTER.**  
Earnest Churchman, two years' organist in Melbourne,  
Australia, hoping to arrive in England about end of year, will be glad  
to accept similar position. Home and Melbourne references, &c.  
Address, Churchman, Messrs. Novello, Ewer and Co., 1, Berners  
Street, W.

**WANTED, an ENGAGEMENT as ORGANIST**  
in London or Suburbs. Anglican service preferred. Efficient  
Choir-trainer. Small salary. Good testimonials. Address, G. C. K.,  
49, Sydney Street, Chelsea.

**AN ORGANIST is desirous of RE-ENGAGE-  
MENT**, Low Church or Dissent. Has had two years' experience.  
W. A. Lewis, 24, Wrotham Road, Camden Square, N.W.

**AN ORGANIST and CHOIRMASTER desires**  
ENGAGEMENT in London. Several years' experience.  
A. B., Mr. Sims, 13, Leicester Place, Leicester Square.

**WANTED by a Young Gentleman, an ENGAGE-  
MENT as ASSISTANT ORGANIST**, within four or five  
miles of London. Is a fair player and has a very good tenor voice.  
Address, A. J. T., care of W. Morley, Jun., and Co., 70, Upper Street,  
Islington, N.

**ORGANIST open to ENGAGEMENT.** London  
or Suburbs. Efficient and reliable. Z. X., Messrs. Novello,  
Ewer and Co., 1, Berners Street, W.

**CONDUCTOR WANTED for the Taunton Phil-  
harmonic Association.** Duties to commence September 1, 1881.  
Apply at once with Testimonials to the Hon. Sec., 31, East St., Taunton.

**A YOUNG LADY**, of good family, and who can  
give references from Clergymen and gentlemen, would like to  
obtain an ENGAGEMENT as COMPANION to a LADY. She is of  
cheerful disposition, and musical. Address, Isabella, Martin's  
Library, Warminster.

**CHURCH OF ENGLAND HIGH SCHOOL for  
GIRLS** (Limited), 6, Upper Baker Street, Regent's Park.  
**MUSIC SCHOOL**: Head Mistress, Miss Macrone, late Professor of  
Royal Academy of Music. Fees, two or three guineas a term. Pupils  
not in the school pay an entrance fee of one guinea. **MUSICAL  
SCHOLARSHIPS** were awarded in December to pupils of not less  
than one year's standing in the school by Professor Macfarren. Term  
begins January 18. Examination of Pupils entering the Music School  
on Monday, January 17. F. J. HOLLAND, Chairman.

**MR. JOHN HILES**, 51, Elsham Road, Kensing-  
ton, W. (Author of the "Catechism of Harmony, Thorough-  
bass, and Modulation," "Hiles's Short Voluntaries," "Catechism for  
the Pianoforte Student," and several other important musical works),  
gives Lessons in Harmony, Counterpoint, &c., by post.

**THE ORGANIST of RIPON CATHEDRAL**  
teaches HARMONY and COUNTERPOINT by Correspondence.  
For terms, address Edwin J. Crow, F.C.O., Mus. Bac., Cantab.

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TAYLOR, Mus. Bac., F.C.O., L. Mus. T.C.L., Stafford.

**ANALYSIS of MUSICAL WORKS**, Counterpoint,  
Canon, Fugue, Harmony, and Acoustics per post. Dr. Bentley,  
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**DR. ALLISON** instructed, by Post, Candidates  
who passed RECENT UNIVERSITY EXAMINATIONS for  
DEGREES in MUSIC: MUS. DOC., and MUS. BAC. (1st, Exercise,  
and Final). Also F.C.O., T.C.L., and every Examination in Music open  
to the public. Harmony, Acoustics, Choir Management, History of  
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Preparation (personally or by post) in Languages, &c., by F. ALLISON,  
F.R.S.L., 206, Marylebone Road, London. Address, DR. HORTON  
ALLISON, 120, Cecil Street, Moss Side, Manchester.

**MR. E. BURRITT LANE**, L. Mus., T.C.L.,  
Tallis Gold Medalist, 1880, instructs in HARMONY, COUN-  
TERPOINT, &c., personally or by correspondence. 32, Avington  
Grove, Penge, S.E.

**MUSICAL EXAMINATIONS.**—A Cambridge  
Graduate gives Lessons by Correspondence in ACOUSTICS,  
COUNTERPOINT, and HARMONY. References to successful  
Pupils. Phone, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

**ARTICLED PUPIL.** Small premium. First-  
class opportunity. Must be able to take a moderately easy  
service. Large organ. Apply, at once, to Mus. Bac., 44, High Street,  
Stamford.

**THE SOCIETY of ARTS** grants Certificates in  
three grades (Honours, First and Second Class) for the Practice  
of VOCAL and INSTRUMENTAL MUSIC. The next Examina-  
tion will take place at the Society's House, Adelphi, London, during  
the week commencing January 10, 1881. Particulars will be forwarded  
on application to the Secretary at the above address.

By order, H. TRUEMAN WOOD, Secretary.

**TO ORGAN STUDENTS.**—Mr. FRANK BRAD-  
LEY, Organist of St. John's, Wilton Road, Fimlico, S.W., is  
desirous of receiving into his residence another young gentleman who  
wishes to make the Organ his chief study. Access to fine organs of  
Lewis, Gray and Davison, Morten and Taylor, and other advantages.  
Large and commodious residence. Every home comfort. The London  
Musical Press are unanimous in the praise of Mr. Bradley as an  
organist. For criticisms, &c., address as above.

**ORGAN PRACTICE or INSTRUCTION.**—Three  
manuals, each of 36 notes, pedal organ, 30 notes, 18 effective  
stops, and blown by the Automatic Hydraulic Engine. Terms, which  
are strictly inclusive, on application at Blomheras's Organ School  
and Studio, 14, Vernon Street, Pentonville, W.C.

Sole Agent for THE HYDRAULIC ORGAN BLOWER. Cheapest,  
simplest, best, and most effective ever invented. Full particulars, and  
estimates as above, free. Inspection invited.

**ORGAN PRACTICE**, on a fine new instrument  
with 2 manuals, 16 stops, and full compass of bourdon pedals,  
blown by hydraulic engine. Terms (strictly inclusive), one shilling  
per hour, at the Organ Studio, 15, Southampton Street, Strand, W.C.

**ORGAN PRACTICE (Private)** on exceptionally  
moderate terms. Three manuals, 34 stops; separate pedal organ  
of 4 stops. Blown by engine-power. Five minutes from the "Angel."  
Apply to Ewald and Co., 16, Argyl Street, Regent Circus, W.

**ORGAN LESSONS or PRACTICE** on a new  
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**WANTED, a PIANOFORTE TUNER**, one  
who understands Harmoniums and American Organs preferred.  
Need not apply unless thoroughly competent, and having satisfactory  
references of character. Address, Mr. W. A. Boucher, Castle Street,  
Shrewsbury.

**WANTED, a Young Man as IMPROVER in**  
TUNING. One who can play and can assist in the book-  
keeping. Apply to C. E. Godfrey, Music Warehouse, Southsea.

**WANTED, a respectable Youth of good address**,  
not under 17, as IMPROVER in the TUNING and RE-  
PAIRING. To live in the house. Small salary at commence-  
ment. One that can play a little preferred. Apply, stating age, &c.,  
to X. Y. Z., Pianoforte Warehouse, 14, Castle Street, Dover, Kent.

**PIANOFORTE TUNER** desires an ENGAGE-  
MENT. Respectable and steady. Good references, &c.  
Address, Frank, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

**A FIRST-CLASS TUNER** (Broadwood's) seeks  
ENGAGEMENT, in or near London. Address, W. A. R.,  
Messrs. Novello, Ewer and Co., 1, Berners Street, W.

**TO ORGANISTS.**—£150 a year made easily. A  
Pianoforte Tuner of fifteen years' experience teaches PIANO-  
TUNING in eight lessons. Terms, 2 guineas. References to pupils  
who are doing it. Tuner, 246, High Street, Camden Town, N.W.

**A YOUNG LADY**, who can give unexceptionable  
testimonials, is desirous of an ENGAGEMENT in a first-class  
MUSIC REPOSITORY. Seaside not objected to. Comfortable  
home desired. Address, Mabel, Martin's Library, Warminster.

**YOUNG LADY** requires RE-ENGAGEMENT in  
MUSIC SHOP (at once). Reference given. A. B., Mrs.  
Dunford, Honeycombe, Sherborne, Dorset.

**THROAT IRRITATION.**—Soreness and dryness,  
tickling and irritation, inducing cough and affecting the voice.  
For these symptoms use EPPS'S GLYCERINE JUBUBES. Glyce-  
rine, in these agreeable confections, being in proximity to the glands  
at the moment they are excited by the act of sucking, becomes actively  
healing. Sold only in boxes, 7½d. and 1s. 1½d., labelled "James Epps  
and Co., Homoeopathic Chemists, London." A letter received:—  
"Gentlemen,—It may, perhaps, interest you to know that, after an  
extended trial, I have found your Glycerine Jububes of considerable  
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## THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

JANUARY 1, 1881.

## MR. PEPYS THE MUSICIAN.

BY FRANCIS HUEFFER.

It is proposed in the present paper to consider our dear old friend Mr. Pepys in a somewhat new capacity. We all know him as the most delightful gossip that ever put pen to paper in this or any other language. The value of his information as regards manners, morals, and politics of the Restoration epoch is also generally acknowledged, and students of the history of the drama are apt to look with much leniency on his naïve admiration for Nell Gwyn and other frail heroines of the stage. His relations to the art of music, on the other hand, have hitherto been strangely disregarded, especially by musicians themselves. It is known in a general way that Pepys was fond of singing and playing on various instruments, also that he invented a new method of musical notation, which he, like all inventors of similar systems before and after, considered to be perfect. But as to the almost inexhaustible fund of valuable facts and dates relating to an important period of English musical history, that may be found in his pages, considerable ignorance seems to prevail, to judge at least by the all but total neglect with which the Diary has been treated by some of our latest historians of the art. It, therefore, may not be an altogether ungrateful task to point out the wealth of this mine of information. To work it thoroughly and systematically would require more leisure than I have, at present, at my disposal.

Music with Mr. Pepys was a passion, one amongst several it is true, but nevertheless all-engrossing at times. He loved it and he dreaded it. "Played on the vial," he writes, February 17, 1653, evidently after a long interval of virtuous abstinence, "which I have not done this long time before upon any instrument, being fearful of being too much taken with musique for fear of returning to my old dotage thereon, and so neglect my business as I used to do."

Never was vow more seriously meant and more frequently broken. Here is another specimen of remorseful confession, as quaint and as "like human nature" as, perhaps, only Mr. Pepys could have penned. This time the entry is dated March 9, '66, and the reader will perceive that the moral progress made during the three intervening years was of the slenderest description. "Mrs. Knipp coming," he writes, "we spent the noon together very merry. She and I singing, and God forgive me! I do still see that my nature is not to be quite conquered, but will esteem pleasure of all things; though yet in the middle of it, it has reluctance after my business, which is neglected by my following my pleasure. However, musique and women I cannot but give way to, whatever my business is." "Wine," Mr. Pepys might have justly added to complete Luther's celebrated triad of "Wein, Weib und Gesang," to which he also was unflinchingly attached. It must, however, by no means be thought that to him the art was merely the solace of a leisure hour, or a welcome protest for a quiet flirtation. Music, as I said before, was his passion. Under its influence the innermost fibres of his heart were shaken to harmonious vibrations. It acted on him even with physical force, and to this influence he confesses with a naïve simplicity which belongs to his age no less than to his individuality. What clerk to the Admiralty would nowadays venture

to commit, even to the most secret pages of his diary, such a passage as the following:—

"Feb. 27, 1668. With my wife to the King's House to see 'The Virgin Martyr,' the first time it hath been acted a great while, and it is mighty pleasant; not that the play is worth much, but it is finely acted by Beck Marshall. But that which did please me beyond anything in the whole world was the wind musique when the angel comes down; which it is so sweet that it ravished me, and indeed, in a word, did wrap up my soul so that it made me really sick, just as I have formerly been when in love with my wife; that neither then nor all the evening, going home nor at home, I was able to think of anything, but remained all night transported, so as I could not believe that ever any musique hath that real command over the soul of a man as this did upon me; and makes me resolve to practice wind musique, and to make my wife do the like."

The passage is strikingly illustrative of the man's nature; a curious mixture of unsophisticated, not to say coarse, realism and of the most refined sensibility to the beauties of art and literature. For, be it said parenthetically, that in literature also Mr. Pepys was a sound judge of genuine merit, who, to name but one instance, in an age of studied politeness was able to appreciate the racy force of the old popular ballads of England and Scotland. It was, indeed, on his extensive collection of such treasures that Bishop Percy drew when he published his famous "Reliques," and thus prepared a healthy revolution in English literature against the stiltedness and pomposity of eighteenth century poets.

But, to return to our immediate subject, Mr. Pepys was not only an enthusiastic amateur of the ordinary kind. The collector's turn, developed in him to a degree little short of genius, stood him in good stead in musical as in other matters; and with it he combined that marvellous sense of order which enabled him to put some system into the disgracefully muddled navy accounts of Charles II.'s reign. The impression of perfect order and neatness is forcibly conveyed to one's mind as one enters the room of Magdalen College, Cambridge, where the Pepysian collection is kept. Here the cases are filled with rows of ancient tomes solidly bound and carefully arranged; and so as to make reference to each volume a matter of perfect ease, Mr. Pepys has catalogued, and at a later period recatalogued, his books and music; the different entries being distinguished by the colours of the ink. On the tables there are various curious-looking instruments, some evidently of a musical kind, the nature and uses of which a better mechanical genius than the present writer can boast of might perhaps still discover. Here also is the most precious of Mr. Pepys' treasures, his Diary, containing over three thousand pages, carefully written in Rich's system of shorthand, and extending over the first ten years of the Restoration, from January, 1660, to May 31, 1670. On that day the Diary closes for the melancholy reason which Mr. Pepys had better state in his own words:—

"Had another meeting with the Duke of York at Whitehall on yesterday's work, and made a good advance, and so being called by my wife, we to the Park, Mary Batelier and a Dutch gentleman, a friend of hers, being with us. Thence to 'The World's End,' a drinking-house by the Park, and there merry, and so home late. And thus ends all that I doubt I shall ever be able to do with my own eyes in the keeping of my Journal, I being not able to do it any longer, having done now so long as to undo my eyes almost every time that I take my pen in hand;

\* Massinger's tragedy of that name.

and therefore whatever comes of it I must forbear; and therefore resolve from this time forward to have it kept by my people in long-hand, and must be contented to set down no more than is fit for them and all the world to know, or if there be anything, I must endeavour to keep a margin in my book open to add here and there a note in short-hand with my own hand. And so I betake myself to that course, which is almost as much as to see myself go into my grave, for which, and all the discomforts that will accompany my being blind, the good God prepare me!"

In spite of the ominous name of the drinking-house and the lugubrious tone of the entry, the "world's end" had not yet come for Mr. Pepys. From a humble retainer of the Earl of Sandwich he rose by his own industry and integrity to be Secretary of the Admiralty and one of the Barons of the Cinque Ports, in which capacity he assisted at the coronation of James II. Although at heart a sincere admirer of Cromwell's genius, he was by political opinions and bent of mind a Royalist, and the last two Stuarts held him in high honour. It is said that James was sitting to Sir Godfrey Kneller for a portrait intended as a present to Mr. Pepys, when the news of William's landing in England reached Whitehall. The Revolution deprived Mr. Pepys of his office, but his busy mind found congenial occupation nevertheless. He continued his collections, dabbled in science, and lived to be President of the Royal Society. Neither did he lose that keen eyesight of his, although, unfortunately for us, he was never again able to commit his thoughts and observations, and little peccadilloes, to that trusty confidant of many years, his Diary.

To that Diary we must now refer for the immediate purpose of this article, such reference being fortunately made possible by the careful and, as far as the nature of the materials would allow, complete edition which the Rev. Mynors Bright has recently published. Looking at these volumes, one is almost embarrassed by the wealth of valuable historic fact and amusing anecdote which they offer to the musical historian. One does not know where to commence—where to stop. As a beginning, however, has to be made, it will be best, before coming to personal matters, to look for such information on the general state of music in England as Mr. Pepys vouchsafes. Here we meet at once with a complaint which most likely had been made long before the seventeenth century, and will no doubt be made in the twentieth, the neglect of English music in favour of the foreign article. The old saying of the prophet, despised in his own country, applies to the musician perhaps more than to any other public man—painter, poet, statesman, or preacher; and it is somewhat comforting to find that some of the leading musical nations in the world showed at first the same disbelief in their own art-production of which English musicians so justly complain at present. More especially the upper classes seem everywhere determined to ignore as long as possible any independent movement in the music of their own country. The battle of French music was fought in the Paris of the *ancien régime* by two foreigners—Lulli, an Italian, and Gluck, a German; and perhaps the latter would never have had his operas accepted but for the protection of the royal lady who had been his pupil as the Archduchess Marie-Antoinette. In the struggle between French and Italian music, Rousseau, an aristocrat in taste, although the founder of modern democracy, ardently espoused the cause of the latter. He demonstrated that French music not only did not exist, but never by any chance could exist, the language itself being wholly unfit for the purposes of

the singer. "Le chant françois," he winds up his violent diatribe, "n'est qu'un aboyement continu, insupportable à toute oreille non prévenue; l'harmonie en est brute, sans expression et sentant uniquement son remplissage d'écolier, les airs françois ne sont point des airs, le récitatif françois n'est point du récitatif." A similar contempt of national music, although never expressed with equal force of language, runs through the history of the rise of the art in Germany. The petty princes had each their court theatre and their court concert, at which Italian singers sang Italian airs, accompanied by French or Italian instrumentalists; the native element, if tolerated at all, being looked at with more or less open contempt. How Mozart, how even Weber, had to suffer from this condition of things is too well known; and it was not till the voice of the people became supreme in matters of art that the great German composers gained the acknowledgment justly due to them.

Under such circumstances it is not a matter for surprise that in the early days of the Restoration, English music was not the art the king delighted to honour. Charles II., when he came to his own again, was to all intents and purposes a foreigner. His tastes, his politics, his vices, and even his virtues and graces were foreign. Moreover, he had that dangerous "little knowledge" of music which enabled him to beat the time correctly during the anthem at church, and to find unreasonable fault with imperfections too fully accounted for by the circumstances. No wonder, therefore, that he seems to have taken an actual delight in humbling English musicians at the expense of their foreign competitors. One of the earliest entries in the Diary (October 14, 1660) refers to a visit of Mr. Pepys to Whitehall Chapel, "where one Dr. Croft made an indifferent sermon, and after it an anthem, ill sung, which made the king laugh." Neither did profane music find favour with Charles II. For a little more than a month after the last entry (November 20) we find that "at a play the king did put a great affront upon Singleton's musique in bidding them stop, and made the French musique play, which, my Lord (Sandwich) says, do much outdo all ours." That the example set by the Court and followed in other classes of society was countenanced by the English musicians returning from abroad, and that Mr. Pepys had sense enough to have his own opinions on the subject is proved by the following extract dated six years after those last quoted:—

"June 18, 1666. To my Lord Bellasis, by invitation; . . . and at dinner there played to us a young boy, lately come from France where he had been learning a year or two on the viallin, and plays finely. But impartially I do not find any goodnesse in their ayres (though very good) beyond ours, when played by the same; I observed in several of Baptiste's (the great composer) and our Bannister's. But it was pretty to see my Lord's daughter loves musique the most that I ever saw creature in my life."

The "Bannister," whom Pepys here compares with Lulli—for he evidently is meant by Baptiste—is the John Banister, well known in the history of English art as the composer of "Choice Ayres and Songs," and the incidental music to several "masques," tragedies, and plays, including Shakespeare's "Tempest." He was, in 1663, appointed first violin to the king, which post he is said to have lost owing to his upholding, within the hearing of His Majesty, the superiority of English over French players. A few months after the above entry, Pepys mentions a rumour that "the king's viallin, Bannister, is mad; that the king hath a Frenchman come to be chief of some part of the king's musique." Fortunately the first part of this information taken in its literal meaning proved in-

correct, or, if true, Bannister must soon have recovered from his insanity, for he lived to start successful concerts in London, "over against the George Tavern, in Whitefriars," and died in 1679, at the age of forty-nine, leaving a son the inheritor of his name and his talent.

There were, it is true, many things to drive a King's fiddler out of his senses in the time of the Merry Monarch, who had not even the good grace to pay his musicians after having insulted them. In a private chat "of the King's family with Mr. Hingston the organist (December 19, 1666)," Mr. Pepys ascertained that "many of the musique are ready to starve, they being five years behindhand for their wages; nay, Evans, the famous man upon the harp, having not his equal in the world, did the other day die for mere want, and was fain to be buried at the almshouse of the parish, and carried to his grave in the dark at night without one link, and that Mr. Hingston met it by chance, and did give 12d. to buy two or three links." On the other hand Tom Killigrew could boast that "he hath gathered our Italians from several courts in Christendom for the King, which he do give 200l. a-year a-piece to," an amount which, considering the value of money in those days, would not be despised by many modern players.

(To be continued.)

## THE GREAT COMPOSERS, SKETCHED BY THEMSELVES.

By JOSEPH BENNETT.

No. IX.—SCHUBERT.

No one acquainted with the facts of Schubert's life is surprised to find that his extant letters—those at least which have been published—are comparatively few in number and unimportant in character, save for the light they throw upon his individuality. He, poor man, was scarcely known outside the walls of Vienna, and had no correspondents among the great, the learned, or the simply curious in distant places and lands; while, within the limits of his native city, he was far too much engaged in the hard struggle of life, or in obeying his wonderful impulse towards artistic creation, for the work of a mere epistolar. Yet such letters of Schubert's as have reached us are by no means to be despised—no scrap of paper ever is, to which a great man confides his thoughts; and in going through them we shall gather some idea, at least, of the man by whose genius all lovers of music set such store.

The series begins characteristically enough, having regard to the master's sad experience of life, with a note addressed by Schubert to his brother, while yet he was a boy-scholar at the Konvikt. The authorities of this educational establishment appear to have been somewhat of the mind of Dickens' Yorkshire school-master concerning the amount of food on which a growing boy can be profitably supported. At any rate, he did not get enough to eat, and the nature within him cried aloud for more. Hence the pitiful letter we are about to quote:—

"I'll come to the point at once, and unburden my heart's secrets, and not detain you by beating about the bush, or circuitous talk. I've been thinking a good long time about my position, and found that it's very well on the whole, but that in some respects it might be improved. You know from experience that one can often enjoy eating a roll and an apple or two, and all the more when one must wait eight hours and a half after a poor dinner for a meagre supper. This wish has haunted me so often and so perseveringly that at last, *nolens volens*, I must make a change. The few groschen my father gave me are

all gone to the devil: what am I to do the rest of the time? 'They that hope in Thee shall not be ashamed!' (Matt. ii. 4.) So I thought. Supposing you advance me monthly a few kreutzers. You would never miss it, whilst I should shut myself up in my cell and be quite happy. As I said, I rely on the words of the Apostle Matthew, who says, 'Let him that hath two coats give one to the poor.' Meanwhile, I trust that you will listen to the voice that unceasingly appeals to you to remember your loving, hoping, poverty-stricken—and once again I repeat poverty-stricken—brother."

The pathos of this appeal must be felt by all, since none can miss seeing that it is no ordinary schoolboy request for pence. Why did Schubert "beat about the bush," as he seems to have done before making up his mind to come to the point? Did he distrust his brother's willingness to help, or was it pride that called for so severe a struggle? We shall be able to answer the question in the light of further study. Meanwhile, the poor boy quoting the promises and injunctions of Scripture, in order to draw a few kreutzers from a brother's pocket, is about as touching an incident as biography can show.

Four years later Schubert began keeping a diary. He may, indeed, have done so earlier, but nothing written before 1816 survives. For this, probably, we have to thank a certain autograph collector in Vienna, who appears to have obtained possession of the entire MSS., and then sold it or gave it away page by page, till Fuchs, accidentally discovering what was left, secured it. Even the remnant is a treasure. Like most gushing young people who keep diaries, Schubert poured his whole soul into his book, and rhapsodised often mistily, but always earnestly, giving us to see the actual man. Here is the first entry:—

"June 13, 1816. This day will haunt me for the rest of my life, as a bright, clear, and lovely one. Gently, and as from a distance, the magic tones of Mozart's music sound in my ears. With what alternate force and tenderness, with what masterly power did Schlesinger's playing of that music impress it deep, deep in my heart! Thus do these sweet impressions, passing into our souls, work beneficently on our inmost being, and no time, no change of circumstance, can obliterate them. In the darkness of this life they show a light, a clear beautiful distance, from which we gather confidence and hope. O Mozart, immortal Mozart! how many and what countless images of a brighter, better world hast thou stamped upon our souls! This quintet may be called one of the greatest among his smaller works. I, too, was moved on this occasion to introduce myself. I played variations by Beethoven, sang Goethe's 'Rastlose Liebe' and Schiller's 'Amalia.' The first met with universal, the second with qualified applause. Although I myself think my 'Rastlose Liebe' more successful than 'Amalia,' yet I cannot deny that to Goethe's genius must be attributed in large measure the applause which greeted the song."

We are bound to admit that Schubert's reflections on the power of music are neither new nor profound. But they serve to show how deeply he had been moved by a quintet of Mozart's at a time when Beethoven, in the full splendour of his genius, was writing works of a character far excelling those of Mozart in the very qualities which distinguish the compositions of Schubert. We all know that Beethoven's influence over his young fellow-townsmen increased as years went on; but in 1816, if there be any truth in Schubert's rhapsody, Mozart was his idol.

On June 14, 1816, the youthful musician wrote:—

"After the lapse of a few months, I took once more an evening walk. There can hardly be anything more

delightful than, of an evening, after a hot summer's day, to stroll about on the green grass. The meadows between Währing and Döbling seem to have been made for this purpose. I felt so peaceful and happy as my brother Carl and I walked together in the struggling twilight. 'How lovely!' I thought and exclaimed, and then stood still enchanted. The neighbourhood of the churchyard reminded us of our excellent mother. Whiling away the time with melancholy talk, we arrived at the point where the Döbling road branches off, and I heard a well-known voice issuing as though from heaven, which is our home. The voice came from a carriage, which was pulled up. I looked up, and there was Herr Weinmüller, who got out and greeted us with his hearty, manly, cheerful-toned voice. How vainly does many a man strive to show the candour and honesty of his mind by conversation equally sincere and candid! how would many a man be the laughing-stock of his fellow-creatures were he to make the effort! Such gifts must come naturally; no efforts can acquire them."

This entry cannot fail to reward examination. In the first place it proves—what, indeed, required no proof—that Schubert, himself a creator of the beautiful, was in sympathy with every manifestation of the spirit of beauty. The peace and happiness that came upon him, as so often to Beethoven, amid the sights and sounds of rural life, are no less indicative of this feeling than the general tone of the extract is suggestive of sentiment tending towards the morbid. But the most curious subject for thought may be found in the reflections evidently called forth by the hearty, manly, cheerful-toned voice, and, no doubt, corresponding bearing of Weinmüller. It seems as though Schubert, in presence of his cheery friend, felt conscious of lacking that which he could admire and enjoy in others. Hence, he would naturally ask himself, "Why cannot I be like this man, who dispenses light and life wherever he goes?" And then, as naturally, would follow the conclusion, "Such gifts must be given; no efforts can acquire them."

On June 16, Schubert attended a jubilee festival in honour of Salieri, and, on reaching home again, confided to his diary some remarks, which go far to prove that his sympathies were on the side of artistic conservatism. A *bizarre* element was working in the music of that day, just as in that of our own time, and the master here shows us how, had he been a musical critic, he would have fought against giving applause to extravagances and innovations, simply because in the long run of history a proportion of changes have actually been steps in advance. Here are Schubert's words:—

"It must be pleasant and invigorating to the artist to see all his pupils collected around him, every one striving to do his best in honour of his master's jubilee *fête*; to hear in all their compositions a simple, natural expression, free from that *bizarrerie* which, with the majority of composers of our time, is the prevailing element, and for which we are almost mainly indebted to one of our greatest German artists: free, I say, from that *bizarrerie* which links the tragic with the comic; the agreeable with the odious; the heroic with the miserable; the most sacred subjects with buffoonery—all this without discrimination; so that men become mad and frantic instead of being dissolved in tears, and tickled to idiotic laughter, rather than elevated towards God. The fact that this miserable *bizarrerie* has been proscribed and exiled from the circle of his pupils, so that their eyes may rest on pure holy nature, must be a source of the liveliest pleasure to the artist who, with Gluck for his pioneer, has learned to know nature, and has clung to her in spite of the most unnatural influences of our day."

The tendency of these remarks is clear, and whoever may have been aimed at in the reference to "one of our greatest German artists," the fact is demonstrated that the "Zukunft" of 1816 could not number Franz Schubert among its votaries.

Following the notice of Salieri's *fête* comes a series of reflections or aphorisms, which have a curious interest, especially if, from their vagueness and sometimes cloudiness, we may argue a correspondingly indefinite thought. In one case, he says:—

"Man is like a ball between chance and passion. I have often heard it said by writers, 'the world is like a stage, where every man plays his part. Praise and blame follow in the other world!' Still, every man has one part assigned him—we have had our part given us—and who can say if he has played it well or ill? He is a bad theatrical manager who distributes among his players parts they are not qualified to act. Carelessness here is not to be thought of. The world has no example of an actor being dismissed because of his bad declamation. As soon as he has a part adapted to his powers he will play it well enough. Whether he is applauded or not depends on a public with its thousand caprices. In the other world praise or blame depends on the Grand Manager. Blame, therefore, is balanced."

Schubert may, here, have had himself in view. The "Grand Manager" had given him the rôle of a composer, and he neither could nor did play it badly. Yet there was no applause. Never mind. In the other world blame and praise are weighed out in scales that cannot err. The master goes on:—

"Natural disposition and education determine the bent of man's heart and understanding. The heart is ruler; the mind should be." Here he adds what reads like a quotation from some one's book on proverbial philosophy: "Take men as they are, not as they ought to be."

From this, the writer—who had some experience of love, and cherished aspirations towards marriage—turns aside for the purpose of indulging in remarks that, the key being lacking, read like extravagant rant.

"Happy is he who finds a true friend! Happier still is he who finds in his own wife a true friend! It is now-a-days a troublesome thought that of those who regard marriage, some invest it with sadness; others with gross sensuality. Monarchs of our day, you see this and keep silence! Or do ye not see it? Then, O God, throw a veil over our senses and steep our feelings in Lethe. Yet once, I pray, draw back the veil."

It is open to doubt whether the question to the "Monarchs of the earth" forms a sequel to the reflections on marriage. These entries, we should remember, were not intended for any one's eye, and, as a French biographer of Schubert acutely remarks, they are but answers to questions Schubert had put to himself—answers, the significance of which must remain hidden since we can never know what called them forth. The master goes on:—

"Man bears misfortune uncomplainingly, and, for that reason feels it all the more acutely. For what purpose did God create in us these keen sympathies?"

"'Light spirit, light heart,' they say. The too light heart most often conceals a too heavy heart."

"The opposite of human freedom is really the conventionality of city life. The necessity of observing this conventionality constitutes the happiness of fools, and the torment of sensible men."

"Now I know nothing more! To-morrow I am sure to know something fresh. Whence comes this? Is my understanding to-day duller than it will be



to-morrow? Is it because I am full and sleepy? Why doesn't my mind think when my body sleeps? I suppose it goes for a walk. Certainly, it can't sleep!

"Odd questions!  
I hear every one saying.  
We can't venture here on an answer;  
We must bear it all patiently.  
Now good night,  
Until ye awake."

It would be useless attempting the exaltation of Schubert to a place among philosophers on the strength of these outpourings. We have quoted his remarks, not for their value as ideas about men and things, but because they show in him both a sensitive and reflective mind. He seems to have got bewildered at the contrast between the light that shone for him upon music, and the darkness of all the world beside. Hence, when outside the limits of music, so much vagueness of thought, so much groping for a clue.

Readers of musical history do not need telling that the advent of Rossini's music in the Austrian capital excited no little ill-feeling. Enthusiastically applauded by the many, the "Swan of Pesaro" was scouted by the few, who either held his style in abhorrence as destructive of genuine taste, or envied his brilliant career. Schubert had personal reasons for ranging himself among the Italian composer's enemies, since the Rossinian fever removed to a greater distance than ever a possibility of his operas gaining the stage. But the Viennese musician was too magnanimous for any such mean conduct as this. The opinion of the "set" to which he belonged could not restrain his sympathies, nor did he ever shrink from owning his admiration for Rossini, or from avowing that he owed much to study of that master's delicate instrumentation. In one of his letters written at this period he says:—

"A short time since we had Rossini's 'Othello' . . . This opera is far better—I mean by that more characteristic—than 'Tancredi!' One cannot refuse to call Rossini a rare genius. His instrumentation is often original in the highest degree, and so is the voice-writing; and I can find no fault with the music, if I except the usual Italian gallopadas and several reminiscences of 'Tancredi!'"

Like most highly strung and sensitive natures, Schubert was easily exalted and as easily depressed. Under the influence of stimulants, from some of which he might wisely have abstained, he could be the life and soul of a merry company, but the natural bent of his disposition was towards melancholy, and it was in him at times to be very melancholy indeed. Take, as an example, the subjoined letter to his friend Kupelweiser:—

" . . . At last I can once more pour out my heart to somebody. You are so good, so honest, and true, you will surely forgive me much which others would take great offence at. In one word, I feel myself the most unhappy, the most miserable man on earth. Picture to yourself a man whose health can never be re-established, who from sheer despair makes matters worse instead of better; picture to yourself, I say, a man whose most brilliant hopes have come to nothing, to whom the happiness of proffered love and friendship is but anguish, whose enthusiasm for the beautiful (an inspired feeling at least) threatens to vanish altogether, and then ask yourself if such a condition does not represent a miserable and unhappy man.

"Meine Ruh' ist hin, mein Herz ist schwer;  
Ich finde sie nimmer und nimmermehr."

I can repeat these lines now every day; for every night when I go to sleep I hope never again to awake, and every morning renews afresh the wounds of yesterday. Friendlessly, joylessly, should I drag on my

existence, were it not that sometimes my brain reels, and a gleam of the sweet days that are gone shoots across my vision. Our society (a reading society), as you will have known by this time, came to an end, from the reinforcement of the coarse crew addicted to beer-drinking and sausage-eating; its dissolution followed in two days, although I gave up attending immediately after departure. Leidersdorf, with whom I am intimately acquainted, is a thoroughly sound, good man, but so deeply depressed and melancholy that I fear I have gained from him more than is good for me."

Whatever the cause, one deep-seated in Schubert's nature, or the contagion of Leidersdorf's sadness, the foregoing is a cry *de profundis*—an exceeding great and bitter cry from a despairing heart. And who can wonder? This gifted man must have been profoundly conscious of the disparity between his genius and his apparent fate: the one glorious, the other obscure: the one rich, the other penniless: the one fitted to adorn the world, the other scarcely within the world's ken. Surely it was in the natural order of things, Schubert being constituted as we know him, that he should feel himself "the most unhappy, the most miserable man on earth." To the evidence of his letter we may add that of his diary. One day he writes:—

"Grief sharpens the understanding and strengthens the soul, whereas joy seldom troubles itself about the former, and makes the latter either effeminate or frivolous."

Here the philosopher speaks as one who would derive all the comfort possible from circumstances. He continues:—

"From the very depths of my heart do I hate the narrow, one-sided view of things which makes so many wretched people believe that what they pursue, and that alone, is the best, and that everything above or beyond it is worth nothing. One beauty should accompany a man throughout his whole life—that is true—and yet the flash of this enthusiasm should illuminate all else beside."

Another day he goes on in the same brooding strain:—

"No one fathoms another's grief; no one another's joy. People think they are ever going to one another, and they only go near one another. Oh! the misery of him who knows this by experience. My productions in music are the product of the understanding, and spring from my sorrow; those only, which are the product of pain, seem to please the great world most."

Yet, while writing these sad thoughts, he could turn aside for the sake of others purely abstract, such as:—

"The loftiest inspiration is but a step removed from the absolutely ludicrous, just as the deepest wisdom is near akin to crass stupidity."

"With faith man steps forth into the world. Faith is far ahead of understanding and knowledge; for to understand anything I must first of all believe something. It is the basis on which the weak understanding rears its first columns of proof; reason is nothing but faith analysed."

"O fancy! thou unsearchable fountain from which artists and philosophers quench their thirst! O stay with us, though known and honoured by few; stay with us, if only to guard us against that so-called enlightenment, that skeleton without flesh and blood."

A little later (1824) Schubert visited Zelesz with the family of Prince Esterhazy, and seems to have derived much benefit from the change of scene and variety of circumstance. From a letter written at this time to his brother Ferdinand it is evident that

if not absolutely cheerful, he was more composed. The master's words show, moreover, how closely he clung to human sympathy amid the troubles of a lot that, at the best, must have been hard to bear. Referring to some loving expressions from Ferdinand he says:—

"What I value most of all is your recollection of me. Was it merely sorrow at my absence that drew tears from you, which you could not trust yourself to write about? Or on thinking about me, oppressed as I am by indefinable longings, did you feel yourself enveloped with a gloomy veil of sorrow? Or did all the tears which you have seen me shed come to your remembrance? For come what may I feel more than ever at this moment that you and none else are my own precious friend, interwoven with every fibre of my soul. In order that these lines may not perchance mislead you to a belief that I am unwell or out of spirits, I hasten to assure you of the contrary. Certainly that happy joyous time has gone when every object seemed encircled with a halo of youthful glory, and that which has followed is an experience of miserable reality which I endeavour as far as possible to embellish by the gifts of my fancy (for which I thank God). People are wont to think that happiness depends on the place which witnessed our former joys, whilst in reality it only depends on ourselves; and thus I learned a sad delusion, and saw a renewal of those experiences I had already gone through at Steyr, and yet I am now much more than formerly in the way of finding peace and happiness in myself."

Like all Schubert's utterances made towards the close of his life, the foregoing shows what a struggle went on within his soul, and how the "miserable realities" of which he spoke, by their contrast with the golden fancies of youth, poisoned his whole existence. But through this furnace of affliction genius has often to go. When we wish a bird to sing his best we darken his cage. So was it with the providential ordering of this sweet singer's life. He had to dwell in shadows, and we who come after him reap the benefit in the deathless strains inspired by suffering.

(To be continued.)

## THE FATHER OF THE SYMPHONY.

By L. NOHL.

(Continued from page 598, Vol. 21.)

It is scarcely necessary to remind the reader that only by a consummate mastery over the technical part of his art, and especially by his knowledge of counterpoint, was our composer enabled to impart the playful humour to the thematic elaboration of his compositions at the early period to which we refer. "I was writing diligently, but scarcely solidly enough," he says, alluding to about the year 1753, "until at last I had the good fortune to acquire, under the tuition of Signor Porpora, who was then at Vienna, the knowledge of the true foundations of musical composition." Porpora was a representative of the then dominant Neapolitan school of opera, the leading characteristics of which consisted in the charm of its melodies and the transparent lucidity of its harmonisation. Under his influence Haydn, who was wont to accompany the great singing-master in the daily exercise of his vocation, acquired not only a truly melodious style, but also purity of harmonic progressions, and, above all, a nobility of outline as regards form, the instinctive appreciation for which was then still the prerogative of the Romanic race, the inheritor of ancient classical traditions. In this latter respect, too, Haydn at once superseded all his contemporaries, not even excepting Ph. E. Bach, and imparted to German music the

same characteristic element which had hitherto been almost monopolised by the Italians. In order, however, to infuse depth of meaning into this acquired outline, he had recourse to that wealth of German harmonic art which was already at his disposal. Thus, Fux's "*Gradus ad Parnassum*," which he himself described as a "classical" work, rendered him great service; and with the utmost assiduity he applied himself to the study of this author's theoretical teachings. The works of Mattheson, Marpurg, and other theorists were likewise eagerly read by him, and it was thus that he at length commanded that ever-ready theoretical knowledge which distinguished Haydn from the rest of his contemporary composers of symphony, and which caused his productions in this particular sphere to become models for all time. There was, indeed, already about the middle of last century no lack of symphonic writers. In Italy, Sammartini, the instructor of Gluck, had imparted greater freedom of form to the operatic *Sinfonia*. In the year 1766 we find in Hiller's "*Wöchentliche Nachrichten*" the names of eight German composers of symphonies enumerated, besides that of Joseph Haydn, and amongst them the latter's countryman and friend, Dittersdorf. Ph. E. Bach, Jomelli, Gluck, Hasse, Graun, the brothers Benda, had all of them written compositions of this class, mostly indeed in sets of six, which fact may serve as a measure for the average extension of the numbers. Again, in a reference-book published by Breitkopf, of Leipzig, no less than fifty composers are named, up to the year 1762, under the head of "Symphony."

Haydn wrote his first symphony in the year 1759, after he had mastered the form, as such, in Ph. E. Bach's sonatas, transferring it, moreover, as we have seen, to the string quartet. The work is composed for string instruments, two oboes and two horns, in accordance with the capacity of the orchestra of Count Morzin, whose director he then was. Its leading key is D, and it consists of three short movements: Presto, Andante, and the final Presto. Here already the dual character of which we have spoken is apparent in every movement. The opening *Presto* contains three distinct themes, although but little attempt is as yet made in the direction of thematic development, traces of which occur chiefly in the Andante, while the entire work is distinguished by its symmetrical structure. In his second symphony, in C major, written some few years later, when he had become Capellmeister to Prince Esterhazy, some appreciation of the true significance of the new art-form appears to have already dawned upon our composer. It is entitled "*Le Midi*," and is divided into five movements, one of them of an incidental character, consisting of a "*Recitativo*" for violin with accompaniment, which succeeds the opening Allegro, and with which the composer probably intended to introduce a newly acquired first violinist to the princely orchestra. In addition to the instruments forming the score of the first symphony, this second work employs flutes, bassoons, and violoncos. The first Allegro is here ushered in by a short *Larghetto*, and commences with a vigorous *unisono* of all the instruments, followed by a second theme, numerous *motivi* and phrases, mostly serving for the display of skill of individual instrumentalists. The second part of the Allegro begins in the dominant with a new theme with which the *motivi* of the first part alternate, leading through various modulations to the orthodox repetition of the latter. The entire movement is of more ambitious structure than the corresponding one of the earlier work, and we can discern in it already the man under whose hands the orchestra was to become a powerfully speaking body. The cha-

acter of the now following "Recitativo" we have already indicated, the second movement proper being, in fact, the *Adagio* which is succeeded by a Minuet. A few observations concerning the history of the introduction into the symphonic art-form of the *Adagio* and the *Minuet* will now be necessary. The several movements of which modern symphony is composed, as they undoubtedly had their origin in the three divisions comprising the early *Sinfonia* of the Italians, point at the same time to a relationship with a musical combination so much in vogue during the seventeenth and eighteenth centuries, to the so-called *Suite* or *Partita*: a series of dance-movements united outwardly by an identity of key. These *Suites* were frequently preceded by an overture of the type established by Lulli, commencing with a pathetic *Adagio* of characteristic rhythm leading to an *Allegro*, and concluding with a repetition of the opening movement. Subsequently, however, this repetition was omitted, and thus we have again an equivalent, as regards form, to the first movement of our Sonata, *Adagio* and *Allegro*, which latter moreover shares the contrapuntal treatment in common with the old overture. The *Suite* itself usually consisted of the aristocratic *Allemande*, the Spanish *Sarabande*, the French *Gigue* or the *Minuet*, to which was frequently added an Italian *Aria* or simple melody. This melody, which in opera was called *Cavatina*, also formed the original central or second movement of Italian *Sinfonia*, from which it was subsequently transferred to the Sonata-form. With the development and extended artistic sphere of the latter, this specifically melodious movement was likewise enriched by a number of themes speaking frequently the language of pathos. Thus, the *Cantabile mesto* in Ph. E. Bach's Sonata in D minor of the third series of "Clavier-sonaten, nebst einigen Rondos" (Leipzig, 1781) reminds us in this respect not only of Haydn's *adagios*, but also of some of the most deeply felt passages in "Die Zauberflöte," thereby explaining, in a measure, Mozart's words regarding this composer, "He was the father, we are only the boys." Nothing, however, is more truly the product of the German individual nature than this *Adagio* of the Sonata, and it required the unfolding of the entire depth of this national individuality in order to render the movement in question, least susceptible of variation as it would seem to be, the most impressive of the modern symphony. For its original structure was so unassuming that mastery over technical details, however complete, would be of no avail; all would be barren and desolate unless filled with the pulsations of the heart of a true artist. The *Adagios* of Haydn, Mozart, and Beethoven's symphonies may thus be unhesitatingly ranked with the most beautiful productions not of musical art only, but of all art, and Haydn was here again the originator. The experiences of his life had been conducive to that deepening of feelings and inner consciousness from which creative genius derives its noblest inspirations. His heart had been sorely tried when the woman he loved elected to bury her young life within the precincts of a cloister. Nor did the fact of his subsequently marrying her elder sister bring the desired comfort to his bosom. His wife was, in fact, a spendthrift, quarrelsome and bigoted to a degree; and she succeeded in rendering his domestic life absolutely miserable. "She has often provoked my rage" the composer was heard to remark when referring to past recollections. In such circumstances Haydn was virtually living in "his solitude" at Eisenstadt. Companionship—the degree of education amongst the musicians of that period is well known—he had none. What else remained to him, but his music! Next to the contemplation of nature, his

art was his comfort, his love. Here, again, the longings and wants of his individual life lent a helping hand to his development as an artist. If in the first movement of the Sonata-form he was anxious to show himself a skilled and efficient composer, and to satisfy the mental requirements of his beloved Prince and master, his soul would commence to hold a discourse with itself in the *Adagio*, pouring out its individual emotions. In this respect too his immediate surroundings assisted him in being understood. The Hungarian "Volkslied" itself abounds with expressions of individual emotions; and even the Gipsy melodies, saturated as they are with mere sensual perceptions of nature, show traces of this touchingly human element. It is not surprising, therefore, if we also occasionally meet with reminiscences of these melancholy oriental strains in Haydn's compositions.

(To be continued.)

## MUSICAL CHANGES.

BY HENRY C. LUNN.

It has always occurred to us that at the many home-gatherings assembled on this day, when, amidst festive surroundings, the popular toast, "A Happy New Year," is so unanimously responded to, some kindly word of gratitude should also be bestowed upon the happy old one. It is good to look forward—good to anticipate the bright future which we hope lies before us all—but, in looking back, we not only conjure up the many delightful hours we have actually passed, but recall with pleasure the commencement of much earnest and well-considered work which the coming year will but strengthen and develop. In admitting and welcoming, then, our young and untried friend, attractive and winning as may be his appearance, let us not forget that an old and tried one is departing; and that, whatever may be his faults, he has given us so much unalloyed enjoyment during his stay as to have earned at least an affectionate and hearty farewell. The many alterations awaiting us in the "happy" interval alluded to are indeed but the natural growth of time; for institutions to which we fondly cling in one year assume only a different shape in another, moulding themselves almost insensibly to the requirements of the day, and appealing to the sympathies of the innovative many, whilst they shock not materially the conservative few.

Our musical new year certainly commences with some important changes; but these changes have been brought about by no sudden convulsions; most of them have been foreseen by those who shut not their eyes to the progress of events, and many have been aided by the all-powerful force of public opinion.

Mr. Henry Leslie's Choir has taken its farewell of the public, and been finally dissolved. The founder and Conductor of this excellent body of vocalists has been presented with a testimonial of esteem and gratitude, which assuredly he has fairly earned by his indefatigable zeal and devotion to the cause. But may it not be gently whispered that concerts professedly given for the interpretation of the most delicate part-music become—when the novelty has worn off—somewhat wearisome? Indeed, was not the gradual increase of compositions of a different character in the programmes a decided admission of the fact? And, again, did not the absolute necessity of including more important choral works, with orchestra, compel the Conductor either to urge the members of his Choir beyond their legitimate power, or to seek assistance from strangers? Undoubtedly Mr. Leslie has done incalculable good by showing us that a Choir can be trained in this country to a state of absolute perfection, and the legacy he has

left us will not be forgotten; but it is in the rendering of the great choral compositions that the fruits of this teaching should now be exhibited, for audiences will no longer rest satisfied with such chorus-singing as might often have been heard before the establishment of "Mr. Henry Leslie's Choir."

Everybody acknowledges the vast benefit conferred upon the art by the Sacred Harmonic Society during the many years it has been before the public; and when rumours began to spread of its probable dissolution, it is scarcely necessary to say that the disappointment was both sincere and widely spread. Much had been done by this Institution, but much remained to be done; and it was earnestly hoped, therefore, that its labours would not cease whilst its mission was but partially accomplished. Exeter Hall was certainly not available; but many began to ask not only whether Exeter Hall was the only place in the metropolis where sacred music could be performed, but whether the removal of the Society's concerts to a smaller locality would not be an absolute benefit. "Additional accompaniments" to Handel's works were perhaps already somewhat interfering with the delicacy of the composer's score, and the choir was gradually increasing in power to cope with them. Here then, again, public opinion had unquestionably something to do with the result; for had not the feeling at which we have hinted been in existence, the Society might have been broken up simply because its concerts could no longer be given in Exeter Hall. Several changes have undoubtedly been necessary before commencing a new season at St. James's Hall, yet many of these have been the very changes which the best friends of the Society have long wished for. True it is that the attraction will now be rather the quality than the quantity of the performers; but as the room is smaller, more finish will be necessary in the rendering of the works; and as we know that Sir Michael Costa has the welfare of the Society at heart, a glorious future may probably open upon it by the adoption of those measures which at first seemed to threaten its very existence.

The establishment of a Guarantee Fund for the Philharmonic Society, the reduction of the concerts from eight to six, and the internal dissensions which have resulted in the secession of some of the directors, might have been foretold by all who know how the Society has latterly ceased to adhere to the policy which ruled its early councils. Foremost in recognising genius wherever it could be found, this Association made the public acquainted with works which, but for such aid, might have remained unknown for years. The programmes at the concerts were models which might be followed with advantage in the present day; and the subscribers looked forward with the utmost interest to the commencement of each season. That this *prestige* might easily be restored there can be no doubt: but extensive reforms must be instituted, and all individual feelings sacrificed, so that the works to be performed and the artists to perform them shall be selected solely with the view of appealing to the most cultivated audiences. The Philharmonic Society is not an institution which should be allowed to pass away; and we feel convinced that if those in authority make judicious use of the power intrusted to them, they will have no cause to complain of want of patronage.

The change of feeling with regard to Italian Opera in this country is one on which, in the interest of healthy music, we cannot but congratulate ourselves. At Covent Garden Theatre the lessee heroically endeavours to preserve only the traditional fashionable season; but Her Majesty's Theatre is gradually becoming the "People's Opera House"; for here we have not only Italian operatic perfor-

mances at cheap prices, but Mr. Carl Rosa has shown us, and will continue to show us, that the highest class Operas can be sung in the English language. The real lovers of the best lyrical works, too, are beginning to perceive that an Opera efficiently cast in every part is infinitely more satisfactory to listen to than one in which a pet *prima donna* is "supported" by a number of third-rate artists; and, should this feeling become more general, lessees may probably in time be enabled to select their own Operas, instead of having them selected by the vocalists. The year now dawning upon us may perhaps reveal some more truths long hidden by the tyrannous reign of fashion over our English lyrical establishments; for the taste of the general public having now been unmistakably shown, it is not at all likely that lessees will continue to consult only the wishes of those aristocratic subscribers upon whom they formerly relied for support.

All who watch with interest the growth of music in this country must see that those exclusive Institutions which persistently narrow their operations in the slightest degree must inevitably decline. The "Ancient Concerts" would scarcely have lived as long as they did had they not been propped up by noble patrons; the "British Orchestral Society" ceased to exist because patriotism—although an essential element in questions of war—has nothing whatever to do with questions of art; and even the "Bach Society" sees the necessity of not limiting its programmes to the works of one composer. A "Handel Festival," for example, flourishes, as it deserves to do, once in three years; but a "Handel Society," with its series of concerts every season, would unquestionably gradually decay. Let then our hopes for the future be strengthened by the experience of the past; and, in spite of many inevitable changes, the "Happy New Year" which we wish our readers and all who love musical art will be as certainly realised as earnestly anticipated.

#### THE LEEDS FESTIVAL SURPLUS.

THE Musical Festival recently held in the great Yorkshire town yielded a profit of £2,371 19s. 4d. In view of this large sum, two questions, of more than local interest, suggest themselves—How was it obtained? and, How should it have been appropriated? An answer to the first is easy, because the Committee have published every particular needful to a correct conclusion. The surplus was due, in part, to an increased attendance. In 1877 the aggregate audience numbered 13,400, whereas in 1880 it rose to 14,854. Of course the receipts rose with it, being in 1877, £7,896, and in 1880, £9,298. But this only accounts for £1,402 out of the £2,371 profit, and for an explanation of the balance, after adding a sum (£800) equal to the profit in 1877, we must look to the outlay. Here a surprise awaits us. We all know that the tendency of Festival expenses is to increase. Performers, having obtained so much, want more, and, unless held in check with a stern hand, the "sundries" are sure to run riot with alarming consequences to the balance-sheet. But at Leeds the Committee cut down their expenditure; and, wonder of wonders, contrived to do so by paying the principal singers less than usual—so much less that they were able to deal liberally with band and chorus, and still be £172 to the good. We congratulate the Leeds Committee on this feat, trusting that their practical protest against the exorbitant demands of popular singers will be taken up elsewhere. Of late years there has been a rivalry among vocalists on the question of terms, and in many cases it has become a matter of honour for A not to take less than B,



the result being that B, indignant at the presumption of A, shoots ahead every time he is caught, while their employers have to pay for the game. An amusing case in point was supplied not long ago, when Madame Nilsson distanced Madame Patti by obtaining £200 per night, and the insulted *diva* retorted by exacting 200 guineas, the £10 per night excess acting as balm to her wounded spirit. This may be all very well for the artists, but it is serious indeed for the managers, who find themselves compelled to starve their enterprises in other departments that the demands of the principals may be met. On business grounds we ought not, perhaps, to blame our exigent favourites. A man who has anything to sell is justified in getting the utmost he can for it—which indeed is its value, provided the transaction be in all respects honest. But it is also true that the buyer is justified in giving no more than he can persuade the seller to take. Upon this principle the Leeds Committee worked. They said to each artist, "We will give you so much; yes or no?" and with one prominent exception, their offer was accepted. We quite see that not all concert-givers are able to make so positive a stand. Prominent singers know very well that they cannot afford to be out of such a Festival as that of Leeds, while in many other cases absence involves no loss of *prestige*. Nevertheless more firmness in dealing with artists would have its effect, and divert for the good of the *ensemble* much that hitherto has been squandered on the solo.

Coming to the second question, How should the surplus have been appropriated? We are bound to consider the fact that the performances were announced to take place for the benefit of the Leeds Medical Charities; that the guarantee fund of £12,000 was raised on that understanding, and that the guarantors were bound, in dealing with the surplus, to keep faith with themselves and the public. But, were we discussing the appropriation of an unpledged amount, we should distinctly indicate a better way. Far be it from us to undervalue medical charities. Often they are not the best managed institutions in the world, but even when they relieve suffering at an extravagant cost, it is well to have suffering relieved. At the same time it is absurd to suppose that the wealthy folk of Leeds will not adequately support their infirmaries and hospitals unless they get a *quid pro quo* in the shape of musical entertainment. Either we must conclude that the Leeds charities do not need the Festival, or we must think hard things of the town. Naturally, we prefer the more agreeable course, and, as a logical result, we share the opinions of those who contend that musical festivals are not only worth establishing, but, in this case and others, should be established purely for the good of the art. We are glad to see that an idea very much like our own prevails among a section of the Yorkshire amateurs, and has influential supporters in the councils of the Festival. Thus, at a meeting of the guarantors on December 2, it was proposed that a previous resolution, restricting the committee to £200 out of the profits, should be rescinded. Against this only one voice was raised, on the ground that strict faith ought to be kept. But it was pointed out on the other side, that the amount at disposal was so much greater than even the most sanguine expected, that the warmest friend of the charities would not complain if more than £200 was appropriated to the cause of music. The motion, on this, passed unanimously, and Councillor Spark then moved to hand over to the Committee for Festival purposes the balance of profit over £2,000. Mr. Spark advised that this sum should be set aside as a reserve fund to meet possible loss on future occasions; but he seems to have been moved to do so less by anticipation of failure in time

to come than by fear that use of the money in directly promoting local musical culture would excite jealousy and involve dispute. For this fear there may have been good grounds. It is hard to move in such matters without treading upon some one's toes, and the Festival, which should supply a common rallying point for all, cannot afford to offend any. We are quite ready to believe, therefore, that Mr. Spark spoke words of wisdom in counselling the establishment of a reserve fund. That fund will probably grow in course of time, and as it grows the Committee will be more and more pressed to consider whether, without offending local interests, it is not their duty to adopt, beyond the limits of festival operations, such measures as may conduce to the general good of the art.

GRANTING that there are associations clinging around most buildings which cannot be dis severed without causing a certain shock to the feelings, there can be no doubt that, although this may be termed "sentiment," it is fully entitled to respect. If, for example, the rooms appropriated in the season to the Exhibition of the Royal Academy of Arts were to be opened during the winter as a Coffee Palace, or St. James's Hall to be appropriated to walking matches when not required for concerts, we should all feel that, for commercial purposes, these buildings were forced from their legitimate use. We will not now dwell upon the modern custom of holding religious services in theatres—incongruous as such proceedings appear to us—because the object of our journal is apart from this question; but we cannot help protesting against what seems a desecration of those establishments especially built for the performance of the lyrical drama. At one house, as soon as the Opera season is over, a "Promenade," with unlimited refreshments, is constructed on the very spot where but a few nights before our greatest artists were heard in some of our greatest works; and, at a merely nominal rate of admission, it need scarcely be said what kind of "Promenade" audience is usually there assembled. True it is that musical compositions are performed—and excellently too—during the time; but these, although listened to by the occupants of the stalls and boxes, are considered by the majority of those not seated as mere accompaniments to the more serious business of the evening. At the other house—which bears Her Majesty's name—we have a *troupe* of "niggers," who sing, grin, dance, and distort themselves on the stage of some of our best recent lyrical triumphs. The "seething mass of humanity," as they termed the audiences which applauded their efforts a few months ago, has emboldened them to reappear, and they will no doubt occupy the theatre until compelled to make room for another Opera Company. Is it not within the bounds of possibility that some country families, in London for a short time, may go to "Her Majesty's Opera," with the certainty that they shall hear a lyrical work, and not find out their mistake until they see the stage covered with blacks?

AN evening contemporary, the *St. James's Gazette*, recently announced, on the strength of a letter addressed to Mr. Mapleson by a "prominent citizen of New York," that the problem of utilising the telephone for the benefit of amateurs who wish to hear the music of public performances without leaving their own homes has been solved. We are unable, after reading the letter, to take this sanguine view of the case. The writer, Mr. E. P. Fry, tells no more about music by telephone than we already knew, nor does his experience seem to be a whit more satisfactory than that of the amateurs who heard the

Leeds Festival performances by wire. Mr. Fry describes the drawbacks to the perfect working of the telephone as "few and slight, and possibly remediable." That science will remove them we hope and believe, but they are certainly not slight. On this point let Mr. Fry himself be witness. He says: "The chief one (drawback) is a confused, jangling, blurred sound, like the rattling of a large sheet of brass, which accompanies and envelopes the very loud and very high tones in the choruses and finales. The other defect is the non-conveyance of the full quantity and exact quality of certain instruments, notably the violoncellos, double-basses, trombones, tubas, kettle-drums, side-drum, bass-drum, cymbals, oboes, and bassoons." Our readers will have no difficulty in estimating the value of an instrument which refuses to convey, or misrepresents, the sound of half the instruments in the orchestra, and accompanies the tones of the rest with a noise "like the rattling of a large sheet of brass." On this testimony, backed by personal observation at Leeds, we are compelled to see in the telephone, as now used for musical purposes, a mere toy, interesting enough, but of slight practical value. No one, however, should "despise the day of small things." The telephone is at present a baby instrument. When its majority is attained, subscribers to our musical societies may be renting wires and listening to symphonies and oratorios by their own fire-sides, in all the ease of dressing-gown and slippers.

THE generalisations of scientific men should always be received with caution, because, in the race for the honours of discovery, they are apt to arrive at conclusions from insufficient data. Thus caution would seem eminently applicable to the statements made by Dr. Delauney, before the Medical Academy of Paris, on the "History and Limitation of the Human Voice." The doctor said, among other things, "the lower the race-type, the higher pitched the voice," and to this conclusion he was probably helped by the prevalence of high voices among Eastern peoples. But if it be generally correct, how are we to account for the splendid basses heard in profusion throughout Russia, or for the fact that the average pitch of the male voice in England is higher than it was a century ago? At present we have very few legitimate bass voices before the public, while the music written for basses by old English composers is now often found too low. Our American cousins, moreover, are noted for a high pitch, and they certainly do not belong to a low-type race. The doctor goes on to say that, as a rule, "tenors are tall and slender, whilst profound basses are short and thick-set." But the exceptions to this rule are, for the theory, disastrously numerous. Among the tenors of our own country, how many are tall and slender, and how many of the class to which Signor Foli belongs are short and thick-set? Among foreign artists best known to us, Signor Mongini was not tall and slender; neither was Signor Giuglini, nor is Signor Campanini. We greatly fear that Dr. Delauney has been somewhat too hasty, and not extended his data far enough; or else has formed his conclusion first, and then looked up materials to support it. When the Pickwick Club found a stone covered with mysterious letters, they began by determining it to be an object of antiquarian interest, and gave themselves a lot of trouble in search of proof; whereas, looked at with an open mind as well as an open eye, the inscription plainly read, "Bill Stumps, his mark."

ALTHOUGH it would be impossible—and, indeed, unnecessary—to notice the many publications sent to us in various methods of notation for singing-

classes, it is but fair that all interested in the subject should know how very widely spread is the protest against the system so long used and known as that of the "Fixed Doh." If the "Tonic Sol-fa" method had thoroughly satisfied all requirements, we should have heard but little of any opposition to its progress; but when we find that many others are not only proposed, but extensively used, although we may not, upon examination, admit them to be by any means perfect systems, we must at least see that the subject is not yet set at rest. The truth is that the "Staff" method in some form, if not the best, is assuredly the most popular foundation for a method of notation for class-singing, because the singers see the sounds rising and falling as they hear them; and although we grant that the inequalities of the intervals do not appear, the idea of a scale (or ladder) is still preserved. Hamilton's "Patent Union Notation"—in which the degrees of the scale are printed in the head of the note—and Mr. Colville's "Letter-note Method"—in which they are printed above them—seem already to be tolerably well established, if we may judge from the music forwarded to us by the inventors of the systems; but in both these—even admitting the possibility in the first-named system of always reading the small letters indicating the degrees of the scale—the attempt to unite two methods in order to retain the staff seems scarcely so good as Mr. Curwen's attempt to construct one system without a staff. We cannot say that we think the true method of notation for class-singing yet exists; but as the war goes bravely on, it is good that we should occasionally furnish our readers with news from the battle-fields.

It is a great pity that persons who devote themselves to proving that an artist has earned a right to the world's reverence should commence by endeavouring to prove that those who have already gained this distinction should be at once displaced. That Shakespeare, for example, is "immensely over-rated," has often been said by smart modern critics; but the following quotation from a newspaper published in New York, by far eclipses everything we have ever read on this subject. After telling us that "Shakespeare has had his day," the acute and far-seeing writer says, "From beginning to end *Hamlet* is a mere mouther, and it is only rant that gives *Othello* and *Macbeth* the appearance of action. Any modern play as deficient in business as all of Shakespeare's pieces are, would be unhesitatingly condemned." Now we know perfectly well that when an attack is made upon a recognised genius in musical composition, the interest of some genius not recognised is in the heart of the writer; and he really believes that while such men as Mozart, Mendelssohn, Handel and a few others crowd the building, it is impossible for a comparative stranger to take a place in the temple of fame. We will not stop to inquire who the American critic thinks should arise on the ruined reputation of William Shakespeare; but no doubt—as in the similar musical instances we have mentioned—he is ready as soon as room can be made for him. It is very true all real artists know that the great men thus assailed can defend themselves tolerably well by their works; but the general public too often lend a willing ear to these criticisms, and, believing that "what everybody says must be false," (to reverse the well-known proverb), give credit to the verdict of the self-elected enlightened few.

WE have always imagined that the peculiarity of every piece of mechanism is that its action is mechanical. A metronome, for example, is a pure machine, and therefore, although it beats the time

with accuracy, we cannot set it in motion to guide an orchestra in a concert-room. Latterly, however, we have lighted upon the description of a musical instrument on which it is said every one can perform; it plays any tune, and requires no musical knowledge on the part of the player. From this we should infer that it is a machine; but then we read that "it renders sacred music with wonderful expression, and is strictly accurate in melody, harmony, and rhythm, rivalling, if not surpassing, the most expert performer." This puzzles us; for if, without human agency, it can perform with "wonderful expression," and rival, if not surpass, the "most expert performer," we find that machines are no longer machines, and that the days of our great pianists, therefore, are numbered. A "Mechanical Concert" at St. James's Hall would indeed be a novelty; but it is evident that such an event may in time come to pass. We can imagine that an audience will sit entranced at the depth of expression emanating from a musical box; and that at the conclusion of the performance the maker will be called forward to bow his acknowledgments. Indeed, presuming that a machine can execute a Concerto, there can be no reason why machines should not play the accompaniments; and if all these several pieces of mechanism "rival, if not surpass, the most expert performer," the result must be indeed charming. In criticising artists (should persons be found to listen to them), one effect of the spread of such concerts as we have endeavoured to sketch will be that a "mechanical player" will be no longer a term of opprobrium.

#### HER MAJESTY'S THEATRE.

THIS establishment closed on the 11th ult., the only event of any importance since our last notice being the production of an Italian version of Wallace's Opera, "Maritana," with recitatives especially written for the occasion by Signor Tito Mattei. Anything which can disguise the words of the original libretto by Fitzball is undoubtedly of advantage to the effect of the work in performance; but, apart from this, the Opera was worth reviving if only to show how much such an artist as Madame Trebelli can make of the part of *Lazarillo*. It is scarcely too much to say that the song, "Alas! those chimes," may possibly achieve a second popularity through the exquisite singing of Madame Trebelli, the encore, which was positively insisted upon, showing that the public has still a lingering fondness for the simple and expressive ballad. The repetition of the melodious trio, "Turn on, old Time" (we cannot refrain from giving the English titles), was also, doubtless, owing chiefly to the co-operation of this eminent vocalist. Mdlle. Elisa Widmar fully sustained, if she did not add to, her reputation by her performance of the title-character, her singing, though a little wanting in power, being at least artistic and refined. Signor Vizzani, as *Don Cesar*, was fully equal to the vocal, but scarcely to the dramatic, requirements of the part. His two important songs, "Yes, let me like a soldier fall," and "There is a flower," were redemanded; and his portion of the trio to which we have already alluded was most effectively given. The *King* and *Don José* were ably represented by Signor Ghilberti and Mr. Barrington Footé respectively. Signor Pro and Madame Barnadelli lending valuable aid in the minor parts. The production of Verdi's "*Aida*" afforded an opportunity for Madame Zacchi to prove that, although neither a great actress nor a great singer, she can satisfactorily sustain such a part as Verdi's heroine in an establishment where in her particular line she has had no rival during the season. It is needless to say how finely Madame Trebelli sang the music assigned to *Amneris*; but praise must again be given to Signor Aldighieri, who, in the character of *Amonasro*, created a marked effect, and contributed in a great measure to the favourable reception of the work. Signor Runcio, as *Radames*, and Mr. Barrington Footé, as the *King*, were thoroughly satisfactory; but Signor Ordinas was scarcely equal to the music of the High Priest, *Ramfis*.

Why the many vocalists who have failed during the short season under Mr. Armit's management were allowed to appear, we, of course, cannot say; but it may be fairly assumed that Madame Zacchi, Signor Aldighieri, and perhaps Mdlle. Widmar, are the only artists we shall be likely to hear of again. The lessee may certainly claim credit for having kept his promises; and if, by doing so, he has unconsciously proved that Italian Opera has seen its best days, and that the public will not tolerate third-rate singers, he has done good to the progress of the lyrical art in this country, although he may have become a martyr in the cause.

#### CRYSTAL PALACE.

AT the Concert of Saturday, November 27, a new violoncellist, Monsieur Hollman, made his first appearance at the Crystal Palace, introducing, for the first time in England, Camille Saint-Saëns's Violoncello Concerto in A minor. Monsieur Hollman is solo violoncellist to the King of Holland. His tone is of very unusual power, and at the same time rich, rather than coarse; his intonation is excellent, and his execution neat and finished. There is such a "plentiful lack" of solo music for the violoncello with orchestral accompaniment, that it is perhaps hardly wise to be too critical when a new work of this class is brought forward; at the same time, we cannot refrain from expressing the opinion that M. Saint-Saëns' Concerto is not a very valuable addition to the small *répertoire* available for violoncellists. It has a rather quaint and pretty middle movement—a sort of *Intermezzo, allegro con moto*, which takes the place of a slow movement; but the rest of the Concerto, though effectively and brilliantly written for the soloist, and clever enough in its workmanship, is by no means interesting in its chief themes, and fails to inspire us with the slightest wish to hear it again. M. Hollman's playing was worthy of better music. A very fine performance of Brahms's first Symphony was given on the same afternoon. The programme also included a melodious Adagio for violin and viola soli, from a recently published *Divertimento* by Mozart (Köchel, 205), the solo parts of which were well rendered by Messrs. Jung and Krause. The other orchestral numbers were Beethoven's Overture to "*Coriolanus*," and two ballet-airs from Ponchielli's "*Le Due Gemelle*." Mr. Edward Lloyd was the vocalist.

Goetz's lovely Symphony in F, Op. 9, was a special feature of the Concert on the 4th ult., when it was given for the second time at the Crystal Palace. Increased familiarity with the whole heightens our admiration of its many beauties; the *Intermezzo* and the *Finale* may certainly rank among the best pieces which the lamented composer has left us. Whether the Symphony will ever be popular, in the ordinary sense of that term, it would be rash to predict; many of its beauties are, perhaps, too refined for general appreciation; but there can be doubt that musicians at least will prize the work at its true value. The only other novelty on this afternoon was Chopin's interesting, though badly scored, *Fantasia* on Polish Airs for piano and orchestra, the solo part of which was given to perfection by Mdlle. Janotha. Mdlle. Pyk, the vocalist at this Concert, fully sustained the reputation she had gained at her previous appearances. Bennett's Overture to the "*Naiades*" was the opening, and Berlioz's orchestral arrangement of Weber's "*Invitation à la Valse*" the concluding number of the programme.

On the 11th ult. Sullivan's "*Martyr of Antioch*" was given for the first time in London, the composer himself conducting the performance. The work was criticised in such detail in our columns on the occasion of its first production at Leeds in October last, that it is only needful now to say a few words about the performance. The soloists were Mrs. Osgood, Madame Patey, and Messrs. E. Lloyd, F. King, and H. Cross, all of whom did full justice to the music. The same may be said of the orchestra; but the choruses, which form so important a part of the work, were very indifferently, not to say inefficiently, rendered by the Crystal Palace Choir, which (not for the first time) proved itself altogether unworthy of the reputation of the Concerts. In spite of this shortcoming, the work was enthusiastically received by a crowded audience.

The interest of the final Concert before Christmas centred in the production of a violin Concerto in D by Gernsheim. The works of this composer have hitherto made but little way in England, one or two examples of his ability having been received with but moderate favour at the Popular Concerts. Herr Gernsheim is now established in Rotterdam, where he occupies the highest position in his profession. If the violin Concerto, his latest work, affords no evidence of true genius, using the term in its ordinarily accepted sense, it shows the very highest qualities of musicianship. The orchestra is not relegated to the position of a "big guitar," as in many Concertos, but, on the contrary, has a most important share in the development of the subject matter. The first movement is a little too spun out, but the Andante *affettuoso* is charming, and the final Rondo spirited and effective. In form Herr Gernsheim follows accepted models, save that in the first movement a lengthy *cadenza* takes the place of the working out. Mendelssohn's violin Concerto may have suggested this idea to the composer. The work was played by M. Emil Sauret, whose style we cannot unreservedly admire. He renders brilliant passages with vigour, and an easy mastery over their technical difficulties; but his tone is thin and wiry, and the constant *vibrato* is disagreeable. The remainder of this Concert may be briefly dismissed. The orchestral items were Beethoven's Symphony in A, Schumann's Overture to "Manfred," and, painful to state, the Andante and variations from Schubert's Octet. Mr. Arthur Oswald was the vocalist in place of Mr. Herbert Reeves. He has an agreeable baritone voice, but he might easily have selected less hackneyed songs than Gounod's "Dio possente," and Hatton's "To Anthea." The Concerts will be resumed on February 5th, when Mr. Eugene D'Albert will make his first appearance at the Crystal Palace.

#### SACRED HARMONIC SOCIETY.

A NEW era for this Society, as well as a new season, began on the 3rd ult., when its first Concert in St. James's Hall was given. The circumstances which led to the removal of the "Sacred Harmonic" from its old home in the Strand must be familiar to all our readers, and need no recapitulation in detail. Enough if we call to mind that the change was one of compulsion and not of choice. The Society desired, as a matter of course, to remain in its accustomed place, since there only could performances be given under conditions which nearly half-a-century of custom had made to appear essential. But the new proprietors of Exeter Hall, for reasons with which few will sympathise, would not tolerate oratorios for amusement. The old tenants therefore had to quit, and, like a man whose means will no longer allow him to rent a big house, they were compelled to dispose of surplus furniture and begin anew on a more modest scale. In other words the Society removed to St. James's Hall, reduced its band and chorus from 700 to 300, and made a bid for continued favour in a mode which almost entirely altered the distinctive features of its Concerts. We may condole with the members on a hard necessity, but it is possible that out of evil good may come. The Society is now brought more directly into competition with other musical institutions; the prestige of its army of executants has vanished, and the result may be more active efforts to arouse interest and attract subscribers, as well as more painstaking to secure the best possible performances. The fate of the Society, no doubt, hangs upon the experience of the present season, but however it may be determined we are certain that amateurs now give to the "Sacred Harmonic" all the sympathy for which its unsought position calls.

The opening Concert was, we regret to say, not particularly well attended. For this, however, all who are familiar with the ways of the British public were prepared. A public more hard to divert from a beaten course does not exist on the face of this varied earth. It is not that our people are actively opposed to change, because, when the idea of change has been kept sufficiently long before them, they take to it. It is rather that they have tremendous inertia. Set them going in one direction and they will continue going long after strenuous efforts have

been made to start on a new path. Naturally, therefore, the British public, or the London section of that estimable body, were unable at the outset to recognise the Sacred Harmonic Society in St. James's Hall. It was an unheard-of thing, and required time for properly grasping the situation. Aware of this, the directors may not have been discouraged, and assuredly the performers did not allow empty seats to abate their zeal. We should add, here, that the Society's reduced chorus is a great improvement upon its ponderous predecessor. Composed of some 250 well trained and fresh voices, it is qualified to meet any demands that Sir Michael Costa may see fit to impose. Indeed, with such materials, almost any pitch of excellence can be reached, and we trust to find due advantage taken of the fact. The band still contains a number of amateurs who would be better away, since their services must, in the very nature of things, prove less efficient than those rendered by men to whom music is the daily business of life. The programme of the first Concert had evidently been drawn up with a view to the attraction which variety presents. It contained Beethoven's Mass in C; Mendelssohn's "Lauda Sion," and the same composer's unfinished Oratorio, "Christus." If we are not mistaken, these works had been previously given in conjunction, but not often enough to rank them among hackneyed things. The interest of the occasion was, therefore, decided. With regard to the music itself it is much too late in the day for descriptive or critical observations. All that can be said, has been repeated times over, and our sole business lies with the performance, the general character of which is easily surmised from previous remarks. The concerted numbers showed a vast improvement upon the "form" of Exeter Hall; though their rendering cannot be described as perfect, owing to an occasional tendency to sink in pitch. In place of overwhelming noise we had expression and musical charm—a change estimated by every amateur present as a decided gain. The soloists were Mrs. Osgood, Miss Hancock, Mr. Guy, and Mr. F. King, from whom the strains of Beethoven and Mendelssohn received ample justice. Mrs. Osgood made her mark in the "Lauda Sion," and Mr. Guy, though not in very good voice, effectively delivered the recitatives in "Christus." Sir Michael Costa was at his usual post, and had a warm reception on coming forward to conduct the National Anthem.

The annual Christmas performance of the "Messiah" took place on Friday, the 17th ult., in presence of a crowded audience, and with very great success. Madame Sherrington, Madame Mary Cummings, Mr. Rigby, and Mr. Bridson were the principal singers, the honours falling to Mr. Rigby, as, in excellent voice, he rendered Handel's familiar airs with all necessary expression.

#### ALBERT HALL CHORAL SOCIETY.

MENDELSSOHN'S "Elijah" was chosen for performance at the second Concert of the season, which took place on Thursday, the 2nd ult., when the Hall was filled by an audience that took little heed of a fog so dense as to render travelling difficult and dangerous—a fog that, defying double doors and closed windows, penetrated into the spacious building. The enthusiasm of the audience was caused, probably, by Madame Albani being announced for the soprano part. But whatever magnetic power solo singers may occasionally have, it is certain that the abiding attraction of these Concerts is the choral singing, which has now reached a high pitch of excellence. In "Elijah" there was wide scope for the display of the choristers' abilities, and they availed themselves of the opportunities presented by singing with tenderness "He watching over Israel," with dramatic vigour "Baal, we cry to thee," and with massive power the triumphant "Thanks be to God." Indeed all the choruses were rendered in a manner that reflected credit on the singers and honour to Mr. Joseph Barnby, their Conductor. As may be imagined, Madame Albani made a great success in the soprano music. Her grand voice enabled her to sustain the very arduous part with that ease so acceptable to the ears and nerves of listeners. "Hear ye, Israel," was declaimed in a manner seldom heard in any concert-room. The part of *Elijah* was taken by Mr. Ludwig, a name somewhat new to oratorio



programmes. Happily Mr. Ludwig's fame had preceded him, for many present, knowing his talents by his interpretation of music in opera, had formed high expectations concerning his assumption of the character of the Prophet. That those expectations were altogether realised it would be useless and wrong to aver. There was, however, much to commend—for instance, "It is enough" and "Open the heavens," which were admirable efforts; but there was a prevailing tinge of melancholy in the reading that was scarcely appropriate to many of the vigorous passages. Mr. Vernon Rigby was in capital voice, and in addition to being highly effective in his two solos, "If with all your hearts" and "Then shall the righteous," he once more asserted his value in the concerted music. Miss Damian received the unusual honour of an encore in "Woe unto them." This lady has a fine voice, which, however, still requires in its management a little more reserve and artistic treatment. Madame Sterling was also encored for a version of that never-failing favourite air, "O rest in the Lord." Miss Annie Sinclair, with Messrs. T. Hanson and Stanley Smith, assisted in the double quartet. Dr. Stainer throughout the work gave most valuable help at the organ.

#### MONDAY POPULAR CONCERTS.

We have still to record the interesting programme of the Concert which took place on the 29th of November last, consisting of Schubert's Overture for stringed and wind instruments, Haydn's pianoforte Trio in C major, Chopin's Barcarole in F sharp minor for pianoforte, and Molique's Saltarella for violin. The executants on this occasion were Mdlle. Janotha, MM. Strauss, L. Ries, Zerbini, Lazarus, Wendland, Wotton, Reynolds, and Piatti. The vocalist was Miss Marian McKenzie.

The first Concert of last month (6th ult.) opened with a capital performance of Mozart's string Quartet in D minor—the second of a series of six dedicated by the composer to Haydn—the executants being Mdlle. Norman-Néruda, MM. Ries, Zerbini, and Piatti. Mdlle. Janotha was the pianist, and—"by desire," as the programme indicated—played with her usual refinement of style, though scarcely with her wonted energy and *verve* (owing probably to slight indisposition), Mendelssohn's noble Fantasia in F sharp minor; a work well-known to every amateur, and therefore requiring no special comment. Mr. Frederick King, who sang Handel's air "Sorge infausta," from the Opera "Orlando," and Sullivan's song, "If doughty deeds," was well received and deservedly applauded. The Concert was brought to a worthy conclusion by a performance (the twenty-first at these Concerts) of Schumann's pianoforte Quintet in E flat, one of the finest and best sustained inspirations of that deeply poetic composer. It was rendered to perfection by Mdlle. Janotha, Madame Norman-Néruda, MM. Ries, Zerbini, and Piatti.

The following evening Concert, and the last one in the old year, took place on the 13th ult., introducing no absolute novelty, but presenting, nevertheless, some features of special interest. Amongst the latter must be named, in the first place, the performance, by Madame Norman-Néruda and Mdlle. Janotha, of Brahms's violin and pianoforte Sonata in G major (Op. 78), which was first introduced to London audiences during last season. We have already spoken of the undoubted merits of the work, its dreamy poetry, its pathetic suggestiveness, its undue lengths—not always "heavenly lengths," as Schumann described the same tendency in some of Schubert's compositions. There can be no doubt, however, that the Sonata gains upon us after every hearing, more especially the opening movement, a Vivace in G major, which, both for the beauty of its themes and consistency of structure, is an admirable composition. Of the performance itself by two such consummate artists as the ladies named, it is needless here to say more than that full justice was done to the composer's intentions. The lady pianist was also associated with Signor Piatti in the execution of three pieces for pianoforte and violoncello by Anton Rubinstein (Op. 11), early compositions as the Opus number shows, and almost colourless, scarcely warranting the five repetitions which have already been accorded them at these Concerts. Mdlle. Janotha gave a brilliant and highly artistic interpretation

of Chopin's Ballade in G minor (Op. 23), for which she was rewarded by a persistent clamouring on the part of the audience for an encore, to which the lady responded by substituting another piece. Mr. Arthur Oswald's fine baritone voice and artistic training were effectively displayed in a very fine rendering of Gounod's "Le Vallon" and Scarlatti's "O cessate di piangermi." The Concert opened with Haydn's string Quartet in E flat (Op. 71). Mr. Zerbini conducted on each occasion. These Concerts will be resumed on the 6th inst.

#### BRIGHTON AQUARIUM CONCERTS.

It is not easy to overrate the capacity for musical good of an institution which, though dealing with music as an auxiliary attraction, keeps in its service the nucleus of an orchestra and a competent conductor. Under such circumstances, the seed is always in the ground, ready to take advantage of the first days of genial weather. We have seen the fruit gathered at the Crystal Palace from the germ that, twenty-seven years ago, took the unpromising form of a brass band; and though it would be absurd to look for Sydenham results everywhere, there is no reason why we should not expect proportionate success. The Brighton Aquarium is assuredly one of the institutions that may become fertile of musical good. It has a concert-room which, if hardly a model for imitation, is useful enough for the purpose; the exigencies of every-day entertainments require it to keep a small permanent orchestra; and it has, for a little while past, enjoyed the services, as conductor, of a musician, Mr. F. Corder, whose ability cannot be questioned. Naturally, therefore, we have been looking to the management for indications of readiness to push these advantages as far as possible, and to enlist on behalf of the Aquarium performances the large and increasing mass of cultivated artistic opinion and sympathies. We have not had to look in vain, since in November the directors announced a first series of Orchestral Concerts, to take place on Saturday afternoons, with an increased orchestra, assisted by eminent vocal artists. The enterprise was looked upon as an experiment, and has since concluded, with results we are not yet in a position to announce. But, judging by the largeness of the audiences and abounding evidence of sympathy, the experience was most encouraging. It may even be doubted whether the directors lost money, in itself a remarkable thing, considering how long it usually takes, when orchestral concerts are concerned, to balance income and expenditure. But, whether the result was loss or gain, the immediate action of the management should be the same, since even in presence of loss, the fact that no sufficient trial has been given should govern the case.

The first Concert, given on Saturday, November 27, attracted a crowded audience, as well it might have done, not only by reason of novelty, but on account of the excellence of the programme, in which the greatest composers were fully represented. Appropriately enough, the first piece was Sterndale Bennett's beautiful Overture, "The Naiades," by the performance of which our late eminent countryman had the honour of "inaugurating" the enterprise. Following this charming example of fancy and skill came Mendelssohn's Concerto for violin, solo by M. Sainton, who had the misfortune to break a string in the middle of the first Allegro, and was compelled to use a strange instrument. But even under these untoward conditions the talented artist played with all the *verve* and facility that so eminently distinguish him. The next selection was the pretty and imaginative Ballet Music from Mr. Corder's Opera, "Morte d'Arthur," and the Concert ended with Beethoven's C minor Symphony. In speaking of the orchestral performance we must be careful to make all fair allowance for unavoidable circumstances. A body of instrumentalists cannot be got to work together in a day. They have to understand each other, and above all to acquire a knowledge of their conductor, before excellence is possible. The Aquarium orchestra, moreover, has not yet the perfect balance which will come, let us hope, by and bye. Taking these things into consideration, the result of the opening Concert was satisfactory. Indeed, we may express our surprise that with players engaged,

mostly, for lighter business, so much excellence should have been shown. M. Sainton, in the course of the Concert introduced a Romance and Tarantelle from his own pen; and the vocalist, Miss Mary Davies, sang selections from Weber, F. E. Bache, and Sterndale Bennett in her own pretty and engaging way.

The second Concert, on the Saturday following, was scarcely less well attended than the first. On this occasion, the programme put a heavier tax upon the resources of the orchestra than they could well bear. Works like Raff's Symphony, "Leonore," and Wagner's "Siegfried Idyll," make grave demands even upon the most qualified and best disciplined players. It was, therefore not to be wondered at that these works scarcely received justice. The Concerto was Mendelssohn's in G minor for the pianoforte, the soloist being Mr. W. Kuhe, who discharged his task in a manner doubtless familiar to, and appreciated by, all present. Mrs. Osgood increased the attraction of the Concert by singing "Rose, softly blooming" in her best style, and Mr. Corder conducted so as to warrant expectation that enlarged experience and practice will give him a good place among wielders of the *bâton*. Two other Concerts have since been added to the series, not to speak of a performance of the "Messiah," but into the details of these we need not enter, our immediate purpose being to give an idea of the scope and character of the enterprise, to plead on its behalf for support, and to encourage the managers in the honourable path upon which they have had the courage to enter.

#### ROYAL ACADEMY OF MUSIC.

AN Orchestral Concert by the students of this Institution was given at St. James's Hall on the 16th ult., before a numerous audience. Two of the pupils' works were produced on the occasion, both of which were highly creditable to the composers and their teachers. The first—an "Eclogue," by William Sewell (Novello Scholar)—depends chiefly upon its orchestral treatment for effect; and is certainly deserving of commendation, not only on its own intrinsic merits, but as evidencing the possession of powers which may in due time be more amply developed. The second—a Concert Overture by G. J. Bennett—evinces in parts so much real musical feeling and knowledge of orchestral combinations as to make us augur bright hopes for the future, especially considering the youth of the composer. There is decided freshness, both in the themes and their treatment, throughout the work; and, sincerely trusting that the extravagances of the hour may not obscure the natural qualities of the young writer, we cordially wish him every success. From the pianoforte-players we may select Miss Beatrice Davenport and Miss Dinah Shapley for especial praise, the former giving an excellent rendering of the Allegro from Beethoven's Concerto in C minor (with a clever cadence of her own composition), and the latter performing the Allegro from Schumann's Concerto in A minor with accuracy and intelligence. Mr. Charlton T. Speer, in the Allegro from Rubinstein's Concerto in D minor, and Mr. R. Harvey Löhr in the Adagio and Rondo from Beethoven's Concerto in E flat, displayed much executive power; but the works seemed hardly well chosen to exhibit the performers at their best. Good specimens of vocal training were displayed by Miss Hilda Wilson in Vacca's "E questo il loco," Miss Margaret Cockburn in Bellini's "Qui la voce," Miss Woolley in Henry Smart's song from "Jacob," "Be thou patient," and Mr. B. Davies in a Recitative and Romance by Signor Fiori, "Darmi in pace," the last-named exhibiting a trained voice and style scarcely to be expected from a student. The Concert commenced with a highly meritorious performance of Mendelssohn's Psalm, "As the hart pants" (the solos given by Miss Kate Bentley, Mrs. Irene Ware, Messrs. Sinclair Dunn, Robertson, A. Jarrett, and Southcote), in which the remarkable excellence of the choir was conspicuously shown, a result mainly attributable to the zeal displayed at rehearsal by Mr. William Shakespeare, the newly appointed Conductor, who made his *début* on this occasion and directed the whole of the Concert with a care and intelligence which inspired the students with the utmost confidence.

#### SATURDAY ORCHESTRAL CONCERTS.

THE third and fourth of these Concerts took place in St. James's Hall in due course, one on the 4th ult., the other on the 18th ult., and this brought to an end the series projected by Mr. Cowen. We hope that the enterprising Conductor feels himself encouraged to give a second course next year, but doubt predominates. Mr. Cowen is now, we fear, another example of the fact that he who caters orchestral music for the British public does so with the almost certainty of heavy loss at the outset. The question in all such cases is as to the depth of the speculator's purse, and his willingness to go on throwing good money after bad in hope of getting both back. If, well armed at each point, he can persevere till the public come to recognise his enterprise as an institution which it is "good form" to support, all will be well. If not so equipped, the sooner he abandons the field the better for his fortune and his peace of mind. This may be a depressing and ungracious state of things, but it exists and we have to make the best of it.

The Concert given on the 4th ult. was, like all the rest, made interesting through novelty. Among other things, a new violin Concerto, by Mr. A. Jackson, late a pupil at the Royal Academy of Music, had a conspicuous place, and enjoyed the advantage of M. Sainton's skill as principal interpreter. This work is a modest production, in which sense we may regard it as becoming to Mr. Jackson's youth and inexperience. It follows carefully the established model, and nowhere indulges in the excursions beyond recognised limits that are so tempting to young composers. Its most attractive movement is the least pretentious of the three. We refer to the Adagio, constructed upon a single large and melodious theme. The Allegro and Finale are, however, by no means without interest, though we are disposed to believe that Mr. Jackson would have done himself more credit had he written a Symphony instead of a Concerto. In this case the solo passages lack effect, as though the composer had not sufficiently mastered the technicalities of the instrument for which he wrote. It is well known that David had a very considerable share in the solo of Mendelssohn's Concerto, and the caution and prudence of the great composer in asking the help of his friend should be imitated in all parallel instances. M. Sainton, it need hardly be said, did full justice to his young friend's work. A second novelty was the Bacchanale composed by Wagner for the first scene of his "Tannhäuser," and sometimes substituted in Germany for that given in the ordinary acting version. The significance of this music is entirely limited to the scene it illustrates, apart from which—the last page or two excepted—it is nothing more than an extraordinary series of noises suggestive as much of anarchy in the realms of sound as of revels on the hill of Venus. We are bound to say, however, that it is fit music to accompany an action in which the utmost limits of stage licentiousness are reached if not passed. The piece is decidedly out of place in a concert-room where, as a matter of course, the only meaning it has cannot well be appreciated. Among other interesting features of the programme were Mozart's Concerto in D (No. 13 in Köchel) and Mr. Harold Thomas's Overture, "Mountain, Lake, and Moorland," performed last season at the Philharmonic Concerts. The Concerto is very rarely heard—indeed, it was announced as given for the "first time in London"—but its merit cannot be denied, and Mr. Cowen deserves thanks for affording an opportunity of becoming acquainted with so interesting an example of the master. The slow movement is particularly charming, and was listened to with admiration. Miss Bessie Richards played throughout with care and skill, but she must have smiled on hearing that Mozart thought the work adapted to "make the player warm." What would the composer have said to some of our modern Concertos, for the performance of which a man needs to go into training, and appear in flannels like any other athlete. Schumann's Symphony in B flat, Chopin's Polonaise in D minor, Schubert's Reiter Marsch (orchestrated by Liszt), and some vocal pieces sung by Misses Mary Davies and Orridge were also in the programme.

The principal attraction at the final Concert was a new Symphony in C minor (No. 3), by Mr. F. H. Cowen—a

work concerning which Rumour, in her most flattering mood, had for some time been busy. Mr. Cowen avowedly derived his inspiration for this Symphony from Scandinavia. He had visited Sweden and Norway, and returned impressed, as all must needs be, with the characteristics of a stern and romantic land, in itself a poem. The influences felt he now strives to convey to others, in some degree, through the medium of his art. To this end, two movements, the Adagio and Scherzo, have a definite "programme." In the one case is called up the picture of a lake or fiord, calm and still in the summer moonlight, while all around silence reigns, save when a merry song is heard as a boating party glides past. In the other, we have the idea of a sleigh ride with its exhilarating motion and cheery tintinnabulation. The first and last movements, on the other hand, are left entirely to the imagination of the listener, who makes of them what he will, and is at liberty to suppose that the Allegro portrays the half-stern half-tender character of Scandinavian romance and song, while the Finale depicts the rugged grandeur of nature and the wild moods in which she is apt to indulge amid her northern fastnesses. However this may be, it is undeniable that Mr. Cowen has succeeded in giving a distinctly Scandinavian character to his symphony, not only by imitating in some cases the peculiarities of Swedish and Norwegian melodies, but by a form and spirit more easily recognised as appropriate than described in words. The first movement is, in this sense, most attractive, while, from a purely musical standpoint, it appears of a high order. Its themes are as quaint as they are beautiful, and as plaintive, not to say sad, as they are quaint, while their general treatment, after a strictly classic model, shows the hand of a skilful and ingenious musician. The descriptive slow movement is steeped in "local colour." Again we observe the influence of Scandinavian melody, while the calm reflectiveness of the music as a whole, and the contrast afforded by the cheerful song of the revellers, give a poetic interest to the movement which heightens its charm. The Scherzo runs its course in cheery and picturesque fashion, varied by a Trio of a wholly different character and decided originality, since it chiefly contains repetitions by one instrument after another of an unaccompanied four-bar phrase. The Finale is, at first hearing, the least satisfactory part of the work. Its two principal themes are bold, energetic, and striking, but they seem to be elaborated with effort, and are so much alike in general character, that even the introduction of parts of the Adagio and Scherzo does not afford necessary relief. This impression, however, may vanish on closer acquaintance, and, in any case, the movement is too elaborate for judgment after a single hearing. Concerning the work as a whole, we are safe in speaking positively. It is a marked advance on anything Mr. Cowen has yet done, and cannot fail to draw towards the composer the attention of amateurs as to one who may accomplish great things for English music. The Symphony was well performed, and received with much favour, Mr. Cowen having a double recall.

Other novelties were an Overture, "Titania," by Mr. H. C. Nixon, a provincial professor, and a "tone-picture" called "The Ebbing Tide," by Mr. John F. Barnett. Mr. Nixon's work is of a peculiar character, and shows more natural capacity than acquired art. The composer should carefully study the best models, and try his skill again. Mr. Barnett's piece, on the other hand, is a finished thing, but so small and, in some respects, commonplace, that it cannot be considered as worthily representing his powers. Bach's Concerto in D, for violin, flute, and piano, was well played by Mr. V. Nicholson, Mr. Barrett, and Madame Frickenhaus; and the conductor's Suite de Ballet, "The Language of Flowers," was repeated by desire. The vocalists were Mrs. Osgood and Mr. E. Lloyd, who respectively made their mark in a Scene, "Hero and Leander," by A. Goring Thomas, and Gounod's "Lend me thine aid."

#### BRIXTON CHORAL SOCIETY.

THE second Concert of the present season was given at the Angell Town Institution on the 20th ult., with an excellent programme, consisting of Ferdinand Hiller's "Song of Victory," Weber's "Preciosa," and Mendelssohn's "Lore-

ley." Dr. Hiller's work has unfortunately been too much neglected until the performance at the Albert Hall in March last served to direct attention again to its merits, and it is not likely to suffer any more from want of appreciation. As the Cantata was criticised on the occasion referred to, we need not again speak of it in detail. The term revival might be even more fittingly employed in reference to Weber's "Preciosa"; and in condensing the drama into lyrical form for concert-room purposes, Herr C. O. Sternau rendered a service to musicians. As this version is now available in England, through the translation by the Rev. J. Troutbeck, Weber's delightful music, which sounds as fresh now as it did fifty-eight years ago, will assuredly become familiar enough. According to the statement of Mr. Charles Fry, who recited the verses with great intelligence, the performance on the occasion under notice was probably the first in this country, and the Brixton Society may fairly take whatever credit is due to this circumstance. Miss Alma Sanders and Mr. Humphrey Stark, at the pianoforte, and Mr. Charles Wilkes at the organ, did their best with the accompaniments, though, of course, the want of an orchestra was felt, and still more so in the "Loreley." The choir sang exceedingly well throughout the evening, and Madame Worrell rendered full justice to the soprano solos in the several works. Mr. William Lemare conducted with his usual ability.

#### ST. PAUL'S CATHEDRAL.

THE special Advent Service, instituted two years ago in St. Paul's Cathedral, was again held with as great success, from a musical point of view, as either of its predecessors, on Tuesday evening, the 7th ult. The central feature of this special service is the rendering in its entirety of Spohr's "Last Judgment"; but, to save the service from degenerating into anything savouring of a sacred concert, the Dean and Chapter very wisely herald the Oratorio by two penitential psalms, together with a portion of the Communion Service, and, certainly not the least important, by a printed paper of Thoughts on and for Advent, which, handed to every comer (as far as practicable) on entering the Cathedral, may be read and pondered over in the interval of waiting, and the first sentence whereof—"The object of this musical service is not to gratify the ear or the taste"—is the key-note of the whole service.

The magnificent Choir of the Cathedral received, with one or two trifling exceptions, no external support; and as the Oratorio was sung through without any break between its two sections, and with only such rest to the singers as was afforded by the overture between the first and second parts, it will be seen that their task was by no means a light one, and if some slight signs of fatigue were noticeable in the final chorus, it will scarcely be a matter for surprise. We venture to think the *tempo* in this chorus and in the first overture may have been a trifle faster than necessary, but with this exception the rendering of the work was an exceptionally fine one, and reflected the greatest credit on soloists, chorus, and organist.

THE first Concert of the season of the Highbury Philharmonic Society was held on Monday evening, the 13th ult., at the Highbury Athenæum. This Society, led by Dr. Bridge, may be mentioned as one of the most enterprising of those suburban musical institutions which afford so much satisfaction to the chroniclers and well-wishers of the musical art connected with our vast metropolis. Last season the Society gave a first performance of a Cantata composed by their distinguished Conductor, and this winter's series of Concerts was inaugurated by the production of a new work by Dr. Gladstone, entitled "Nicomachus," the words having been selected and arranged by the Rev. George Willoughby Barrett, Precentor of Norwich. The subject is divided into three parts, termed, "The timidity of love," "The boldness of love," and "The faithfulness of love," each being illustrated by the recorded character, sayings, and doings of Nicodemus. Dr. Gladstone has undoubtedly many qualifications for the task of composing a Cantata, having had varied experience, and being not only a sound scholar but also a skilful worker in the musical craft, proofs of which are found in the choruses of "Nicomachus," particularly

in "I will give thanks" (No. 7), and still more markedly in "Trust ye in the Lord" (No. 12), wherein the fugal passages are worked with considerable elaboration and effect. The chorus for female voices, "The Spirit and the Bride" (No. 9), is somewhat too trivial in theme for the subject, especially in the opening phrases, and the passage worked in imitation, on the words "Thou wilt give them drink" is too feebly developed to stamp the number with the dignity demanded by the subject. There is an air for soprano, "What, gazing on your Saviour's face" (No. 4); and also one for tenor "Come, and rejoice" (No. 6). Of the two, the latter with its flute obbligato part—which, by the way, was not played in time by the flautist of the Philharmonic Society—is perhaps the more effective. Concerning the instrumentation generally a feeling was gradually entertained by the listeners that the work was composed originally to an organ accompaniment, and then arranged for the orchestra. It is but natural that one's adopted instrument should be the medium for the expression of musical thoughts, yet it must not be forgotten that to compose for the modern orchestra according to modern notions, the instrumental score, full and entire, must be the direct medium. Under the superintendence of Dr. Bridge, the work was admirably performed. Only two solo singers are required, a soprano and tenor. Miss Annie Marriott was announced for the former, but was prevented, by indisposition, from fulfilling her engagement. Miss Thornthwaite, a member of the choir, undertook the part at a short notice, and sang it in a manner worthy of all praise. Mr. Alfred Kenningham interpreted the tenor music efficiently. At the conclusion of the Cantata, Dr. Gladstone was called on to the platform to receive the cordial congratulations of the choir and enthusiastic applause of the audience. Handel's "Acis and Galatea" was given in the second part.

THE competition for the "Hine Gift," at the Royal Academy of Music, for students under seventeen years of age "who may have composed the best English ballad," took place on Saturday, the 18th ult. The gift was awarded to Annie V. Muckle. The "Santley" prize, purse of ten guineas, for the best accompanying, was also competed for on the same day. Percy Strauders obtained the prize. The competition for the "Potter Exhibition" (any branch of music) took place on Monday, the 20th ult. The examiners were Sir Julius Benedict, Dr. Steggall, Messrs. Randegger, F. R. Cocks, Walter Macfarren, Harold Thomas, Walter Fitton, M. Garcia, R. Jewson, F. Westlake, W. H. Holmes, H. R. Evers, Brinley Richards, and the Principal (Chairman). There were twenty-five candidates, and the scholarship was awarded to Margaret Syde. A second Exhibition, presented by Miss Agnes Zimmermann, in memory of her master, Cipriani Potter, was awarded to Beatrice Davenport. The "Westmoreland Scholarship" was competed for on the same day. The examiners were Messrs. Randegger, F. R. Cocks, G. Benson, F. Walker, E. Fiori, R. Litt, J. P. Goldberg, M. Garcia, E. Holland, W. H. Cummings, and the Principal (Chairman). There were twenty-three candidates, and the scholarship was awarded to Hilda Wilson. The competition for the "Balfie Scholarship," for composition, took place on Tuesday, the 21st ult. The examiners were Messrs. Davenport, H. C. Lunn, Brinley Richards, H. C. Banister, and the Principal (Chairman). There were five candidates, and the scholarship was awarded to George John Bennett (for the third time).

An evening Concert was given by Miss Emily Lawrence in the rooms of the Royal Academy of Music, on Tuesday, November 30. The *bénéficiaire* was assisted by the following artists: Misses Nunn, Clara Samuel, Orridge, Madame Bolingbroke, and Lady Benedict; Messrs. Sydney Beckley, Charles Fletcher, H. R. Rose, and W. Henry Thomas. The programme was most carefully chosen, and contained more compositions of sterling merit than are usually to be found at Concerts of this class. For instance, in the first part were the names of Beethoven, Mendelssohn, Handel, and Schubert; and in the second part, Raff, Benedict, Rossini, and Donizetti. The execution of the different items was generally to be commended. Miss Orridge and Miss Samuel were highly successful in their efforts, and Madame Bolingbroke

obtained applause by her delivery of a well-written song by Miss Lawrence, entitled "In manus tuas"; Mr. Fletcher received the honour of a recall after his facile rendering of De Beriot's Andante and Rondo Russe. The concert-giver played several solos, including some "Songs without words" from her own pen, in each case proving herself to be a musician of culture. Mr. W. Henry Thomas was a most able accompanist.

THE Special Services which for several years past have attracted crowds to St. Anne's, Soho, on the Fridays in Advent, have this winter been repeated on the 3rd, 10th, and 17th ult. As before, Bach's Cantata, "My spirit was in heaviness," occupied on each occasion the central position, but a somewhat important variation from the arrangements for previous years was the introduction of the "Dies Iræ" movements of Mozart's "Requiem Mass," in place of the ordinary psalms and canticles, an innovation by which the music-loving portion of the congregation were certainly not losers. The orchestra, consisting of some sixteen performers, and the choir, numbering over sixty voices, boys and men in equal proportions, were conducted by Mr. Barnby; the newly appointed Organist, Mr. W. Hodge, presiding at the organ. We regret to see that considerable doubt exists as to whether these Services can be held next Advent, owing to the utter inadequacy of the offertories to meet the heavy expenses. It is scarcely creditable to the musical public to profit by the free admission to the church, filling it on each occasion, and then to withhold from the offertory even a tithe of what, at a sacred concert, must inevitably have been paid to pass the outer doors.

THE College of Organists is, we learn, about to hold a Congress of organ-players and organ-builders, with the object of fully discussing possible improvements in organ-building, especially with regard to greater uniformity in the external arrangements of the instrument. On this particular head alone we can certainly testify, from a personal knowledge of various important organs, that there is at present a very great deal to be desired. Great pains have evidently been taken in framing the long paper of questions on the subject, which paper we believe to have been widely circulated amongst organists throughout the kingdom, and we trust, therefore, that equal care may be expended upon each individual set of replies thereto. If this be so, and if, moreover, the numerous firms of organ-builders will consent to profit by the hints they may rely on receiving from many professors amply competent to give them, the Congress can scarcely fail to prove as great a success as it certainly should. The preliminary meeting takes place at the College, on Monday, the 3rd inst., at three p.m.; the general meeting at eight the next evening, and an additional meeting may possibly be held on the following day (Wednesday) at three o'clock in the afternoon.

THE award of the first of the yearly scholarships at the Church of England High School for Girls, on the 18th ult., was made interesting by the presence of Professor G. A. Macfarren, who took occasion to deliver an excellent address to the scholars, urging the advantages of a thorough study of music, and showing how, after a period of neglect in this country, the art was now again asserting its importance. He concluded his remarks with a few words of commendation of the Principal of the music school, Miss Macirone, and the staff of teachers. The following prizes were awarded: the Bach Scholarship to Katherine Kingston, and the Beethoven Scholarship to F. Bonham-Carter. Certificates of excellence in the harmony and counterpoint class were gained by Margaret Bingham and Katherine Kingston. The young ladies of the music school played concerted and solo music, the proceedings being varied by a selection of part-songs excellently sung by Mr. Stedman's choir. Madame Antoinette Sterling and Mr. Stedman contributed songs, both these and the part-songs being the composition of Miss Macirone.

THE Tufnell Park Amateur Choral Society gave its first invitation Concert of the season in St. George's Rooms on Thursday evening, the 16th ult., when Gade's "Christmas Eve" and Gadsby's "Lord of the Isles" were performed. The growth in numbers and advance in musical capacity of this young Society are evidences of the ability



## The Watchword.

Words by MARY MARK-LEMON.

A FOUR-PART SONG.

Composed by CINO PINELLI.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 50 &amp; 51, Queen Street (E.C.)

*Moderato marciale.*

SOPRANO. *pp.* 2/4  
 Out of the ci - ty gates there rode A crowd . . of arm - ed

ALTO. *pp.* 2/4  
 Out of the ci - ty gates there rode A crowd of arm - ed

TENOR. *pp.* 2/4  
 Out of the ci - ty gates there rode A crowd of arm - ed

BASS. *pp.* 2/4  
 Out of the ci - ty gates there rode A crowd of arm - ed

PIANO. *(ad lib.) pp.* 2/4  
*Moderato marciale.*

men, Their lan - ces dash - ing, their hel - mets flash - ing, A -

men, Their lan - ces dash - ing, their hel - mets flash - ing, A -

men, . . Their lan - ces dash - ing, their hel - mets flash - ing, A -

men, Their lan - ces dash - ing, their hel - mets flash - ing, A -

*f*

- down the dis - tant glen; . . The tramp of their steeds, and the trum - pet's clang, On the  
 - down the dis - tant glen; . . The tramp of their steeds, and the trum - pet's clang, On the  
 - down the dis - tant glen; . . The tramp of their steeds, and the trum - pet's clang, On the  
 - down the dis - tant glen; . . The tramp of their steeds, and the trum - pet's clang, On the

*pp.*  
*Animando e cres.*  
 morn - ing still - ness fall, And the watch - word rings with a wild weird cry, and the  
 morn - ing still - ness fall, And the watch - word rings with a wild weird cry, and the  
 morn - ing still - ness fall, And the watch - word rings with a wild weird cry, and the  
 morn - ing still - ness fall, And the watch - word rings with a wild weird cry, and the

*pp.*  
*cres.*  
*Animando.*  
 watch - word rings with a wild weird cry, "Each for him - self,  
 watch - word rings with a wild weird cry, "Each for him - self,  
 watch - word rings with a wild weird cry, "Each for him - self,  
 watch - word rings with a wild weird cry, "Each for him - self,

*cres.*  
*rit.*  
*f Grandioso.*  
*f Grandioso.*  
*f Grandioso.*  
*f Grandioso.*  
*f Grandioso.*

each for him - self, and Al - lah . . . for all

each for him - self, and Al - lah . . . for all

each for him - self, and Al - lah . . . for all

each for him - self, and Al - lah . . . for all

*Meno mosso.*

Out of the ci - ty gates there watch'd A band . . . of maid - en

Out of the ci - ty gates there watch'd A band . . . of maid - en

Out of the ci - ty gates there watch'd A band . . . of maid - en

Out of the ci - ty gates there watch'd A band . . . of maid - en

*Meno mosso.*

true, Their tress - es gleaming, their lone hearts dreaming, Be - neath the sky so

true, Their tress - es gleaming, their lone hearts dreaming, Be - neath the sky so

true, Their tress - es gleaming, their lone hearts dreaming, Be - neath the sky so

true, Their tress - es gleaming, their lone hearts dreaming, Be - neath the sky so

blue; . . The sound of their tears, and their sad . . farewells, On the morn-ing still-ness

blue; . . The sound of their tears, and their sad fare-wells, On the morn-ing still-ness

blue; . . The sound of their tears, and their sad . . farewells, On the morn-ing still-ness

blue; The sound of their tears, and their sad fare-wells, On the morn-ing still-ness

*Animando e cres.* fall, . . And the watch-word sounds like a sol-enn prayer, like a sol-enn *rit.*

fall, . . And the watch-word sounds like a sol-enn prayer, like a sol-enn

fall, . . And the watch-word sounds like a sol-enn prayer, like a sol-enn

fall, . . And the watch-word sounds like a sol-enn prayer, like a sol-enn

fall, . . And the watch-word sounds like a sol-enn prayer, like a sol-enn *Animando.* *rit.*

prayer, . . Each for him-self, each for him-self, and *Grandioso.*

prayer, . . Each for him-self, each for him-self, and *Grandioso.*

prayer, . . Each for him-self, each for him-self, and *Grandioso.*

prayer, . . Each for him-self, each for him-self, and *Grandioso.*

*f Grandioso.*



*Tempo lmo.*

Al - lah . . for all ! . . In - to the ci - ty gates there rode A

Al - lah . . for all ! . . In - to the ci - ty gates there rode A

Al - lah . . for all ! . . In - to the ci - ty gates there rode A

Al - lah . . for all ! . . In - to the ci - ty gates there rode A

*Tempo lmo.*

*cres.* band . . of war - riors brave, Their lan - ces bro - ken, in earn - est to - ken Of

*cres.* band . . of war - riors brave, Their lan - ces bro - ken, in earn - est to - ken Of

*cres.* band . . of war - riors brave, Their lan - ces bro - ken, in earn - est to - ken Of

*cres.* band . . of war - riors brave, Their lan - ces bro - ken, in earn - est to - ken Of

*cres.* band . . of war - riors brave, Their lan - ces bro - ken, in earn - est to - ken Of

*mf* ma - ny a hard - earn'd grave ; . . The sound of their voi - ces raised a - loft, On the

*mf* ma - ny a hard - earn'd grave ; . . The sound of their voi - ces raised a - loft, On the

*mf* ma - ny a hard - earn'd grave ; . . The sound of their voi - ces raised a - loft, On the

*mf* ma - ny a hard - earn'd grave ; . . The sound of their voi - ces raised a - loft, On the

*mf* ma - ny a hard - earn'd grave ; . . The sound of their voi - ces raised a - loft, On the

*Animando e cres.*

ears of the maid-ens fall, As the watch-word rings with the vic-tor's cry, as the

*cres.*

ears of the maid-ens fall, As the watch-word rings with the vic-tor's cry, as the

*cres.*

ears of the maid-ens fall, As the watch-word rings with the vic-tor's cry, as the

*cres.*

ears of the maid-ens fall, As the watch-word rings with the vic-tor's cry, as the

*Animando.*

*p*

*cres.*

*rit.*

*Grandioso.*

watch-word rings with the vic-tor's cry, "Each for him-self,

*Grandioso.*

watch-word rings with the vic-tor's cry, "Each for him-self,

*Grandioso.*

watch-word rings with the vic-tor's cry, "Each for him-self,

*Grandioso.*

watch-word rings with the vic-tor's cry, "Each for him-self,

*rit.*

*f Grandioso.*

*f*

*ff*

each for him-self, and Al-lah . . . for all!"

*f*

*ff*

each for him-self, and Al-lah . . . for all!"

*f*

*ff*

each for him-self, and Al-lah . . . for all!"

*f*

*ff*

each for him-self, and Al-lah . . . for all!"

and popularity of the Conductor, Mr. W. Henry Thomas, and the vocal talent and zeal of the members. The solos were taken by the following members of the Society: Madame Dietz, Misses Price, Tabram, and Philips; Messrs. Alfred Smith, Marten, Grylls, Bridgewater, and G. Harris. Without wishing to individualise, it would be unfair not to mention the important duties well sustained by Miss Philips, the efforts of Madame Dietz, the remarkable freshness and charm of Miss Price's pure soprano voice, and the musicianly help of Mr. Fred. Partridge. Between Gade's and Gadsby's Cantatas Miss Hoare sang with excellent effect Handel's "From mighty kings," and Mr. Lewis Thomas "Honour and arms" from "Samson"; each was recalled to receive honours fairly earned. Miss Trust gave assistance by harp obligatos capably played.

On Thursday evening, the 16th ult., the North London Philharmonic Society gave a Concert at St. Andrew's Hall, Newman Street, Oxford Street, to a large and appreciative audience. The first part was devoted to Mr. J. F. Barnett's Cantata, "The Building of the Ship," which was so successfully produced at the late Leeds Musical Festival. The chorus was furnished by the Society, and the orchestra of nearly forty performers, led by Mr. E. Halfpenny, included many well-known names. The principal vocalists were Miss Agnes Larkcom, Madame Poole, Miss E. Atkins, Miss E. Gibson, Herr E. Theisen, Mr. T. Hanson, and Mr. Frank Ward. The second part of the Concert, consisting of a miscellaneous selection, included songs by the principal vocalists, part-songs by the chorus, a Gavotte, "Phyllis," by Dr. Hiles (first time in London), the Larghetto from Beethoven's Second Symphony, and Mendelssohn's Capriccio Brillante in B minor, the solo part of the last-named piece being finely played by Mr. Yeatman. Mr. Henry J. B. Dart was the Conductor.

On Tuesday, November 30, the first Concert of the third season was given by the Kilburn Musical Association to a large and appreciative audience. The first part of the programme consisted of Mendelssohn's "As the hart pants" and "Hear my prayer," and a pianoforte solo (encored) brilliantly played by Mr. H. Baumer. The solos were excellently rendered by Madame Liebhart, and the choruses were sung with a vigour and artistic finish which showed that the members are anxious to enhance the already high reputation of the Association. The second part, which was miscellaneous, included Gollnick's "Parting," well sung by the choir, two Tyrolean melodies by Mesdames Liebhart and Emes, Barnby's "When the tide comes in" by Miss Allitsen, a duet for two pianos, successfully played by Miss Holfeld and Miss Gollnick, and a violoncello solo by Mr. T. Liebe. Miss Gollnick presided at the piano, and Mr. A. Gollnick conducted.

Under the conductorship of Mr. F. Sydney Miller, choir-master of St. Jude's Church, Mildmay Park, a very successful Musical Entertainment was given in the Memorial School-room, King Henry's Walk, on Monday evening, the 6th ult. The first part of the programme consisted of glees and songs, the second part comprising chiefly anthem music, the efficient rendering of which by the St. Jude's Institute Choral Society was thoroughly appreciated. Two instrumental duets were performed by Messrs. W. McCluer, and F. S. Miller; W. McCluer and D. J. D. Codner. The anthems "Praise the Lord, O my soul" (Goss) and "Blessed be the God and Father" (Wesley), were given in a manner which reflected great credit upon the Choral Society and its Conductor. The accompanists were Mr. McCluer, Organist of Ram's Episcopal Chapel, Homerton (harmonium), and Mr. Codner, Organist of St. Jude's (pianoforte).

At South Norwood Wesleyan Chapel, on Thursday evening the 9th ult., the newly erected organ by Messrs. Bishop and Sons of Marylebone Road, London, was opened by Mr. Alfred Rhodes, Organist of the Rev. Baldwin Brown's Church, Brixton. The organist presided with his usual ability; and a choir of seventy voices sang several anthems and hymns in a highly efficient manner. The organ has two manuals, contains fourteen stops, three couplers, and five composition pedals, preparation having been made for seven additional stops as soon as the necessary funds are forthcoming. The tone of the instrument is very much

admired; and the whole of the work has been executed in a manner which reflects great credit upon the builders. On Sunday the 12th ult. the opening services were continued, when two sermons were preached by the Rev. E. Lightwood.

MR. HENRY LESLIE has evidently not been idle during his temporary retirement, for an announcement has reached us that, with the co-operation of a large number of landed proprietors in the vicinity of Mr. Leslie's estate (which is situated at Llansantffraid), he is about establishing classes for instruction in vocal music, and it is anticipated that eventually, by the union of these village choirs once a year, he may be enabled to hold a Festival in Oswestry with a choir of about 1000 voices. The Oswestry School of Music, of which Mr. Leslie is President, has now been established more than a year; and there can be little doubt that if the organisation of these choirs (admission to which it is proposed shall be free) should extend as widely as it is hoped, Mr. Leslie will have effected as much good amongst the country people as he has already done in the metropolis.

DR. ARTHUR EDWIN DYER, Music-master at Cheltenham College and Conductor of the Cheltenham Musical Society, took his degree of Doctor in Music on the 9th ult. On Wednesday the 5th, he conducted a performance of his degree exercise, "Salvator Mundi," in the Sheldonian Theatre, before a crowded audience. The solos (ably rendered by Miss Anna Williams, Mr. W. H. Cummings, and Mr. Frederick King) were much admired, and, with several other numbers in the work, received considerable applause. The singing of the choir reflected much credit on the Cheltenham Musical Society; and if the band was only fairly satisfactory at times, it must be remembered that the performers had met for a first rehearsal only two hours before the Concert. Mr. A. Burnett was the leader.

THE annual performance of Handel's "Messiah," by the advanced choir of the South London Choral Association, was given at its Institute of Music, Surrey Masonic Hall, Camberwell, on Tuesday the 14th ult. The principal parts were successfully interpreted by Madame Adeline Paget, Miss Marion Burton, Mr. Dudley Thomas, and Mr. Thurley Beale, all of whom elicited warm expressions of approval from the numerous audience. The choral numbers were without exception admirably treated; and the uniform precision and efficiency displayed were well worthy of the Society's increasing reputation. Mr. Windeyer Clark and Mr. W. H. Harper presided at the pianoforte and harmonium respectively. Mr. Leonard C. Venables conducted.

HANDEL'S "Messiah" was performed in Bloomsbury Chapel, on Wednesday the 8th ult., in aid of the Domestic Mission, and again proved the never-failing helpmate of charity. The choir consisted of a hundred voices, and, under the direction of Mr. George Carr, sang the choruses with considerable effect. The soloists were Miss Agnes Larkcom (soprano), Miss Gertrude Lewis (contralto), Mr. A. Kenningham (tenor), and Mr. R. Hilton (bass). The capabilities of these vocalists are well known, excepting, perhaps, those of Miss Lewis, who, though comparatively unknown, made a great impression, by the freshness of her voice and her style of singing, in "He shall feed his flock" and "He was despised." Mr. Norman Carr presided at the organ in an able manner.

A MUSICAL performance by the pupils of the London Society for Teaching the Blind was given at the Institution, Upper Avenue Road, Regent's Park, on the 10th ult., under the able direction of Mr. Edwin Barnes, Professor of Music at the Society's Schools. The programme was excellently selected, and well rendered throughout; Mr. Charles E. Stephens, who occupied the chair, at the conclusion of the proceedings paying a well-deserved compliment both to the performers and their indefatigable Conductor. As a proof of the good effected at the Institution, we may mention that Mr. Price, one of the most talented of the pupils who took part in the Concert, is engaged as teacher of music at the Blind School in Plymouth.

THE members of the St. John's Choral Society, attached to the church of St. John, Upper Holloway, gave the first Concert of the fourth season on Friday evening, Novem-

ber 26, in the presence of an audience which filled the spacious schools. The work performed was Sterndale Bennett's Cantata "The Woman of Samaria," the solos being intrusted to Madame Worrell, Miss Jeanie Rosse, Mr. C. A. White, and Mr. H. Pope. The unaccompanied quartet, "God is a spirit," was encoired, and some of the choruses, which on the whole went well, met with hearty manifestations of approval. The second part of the programme was miscellaneous. Mr. Beardwell conducted, and Mr. Manly was the accompanist.

THE appointment of Mr. George Watts to the General Managership of the Brighton Aquarium will, we are certain, prove highly beneficial to that Institution; for not only has he a large experience as a musical *entrepreneur*, but his energy as a man of business is well-known to the inhabitants of the town. His cultivated taste and general knowledge of the musical requirements of the Brighton public will enable him not only to carry forward the good work already commenced at the Aquarium, but still further to increase the artistic value of these permanent Concerts which are now amongst the most prominent attractions of this favourite watering-place.

AN Organ Recital was given in Christ Church, Westminster Road, on November 25, by Mr. F. G. Edwards, Organist and Director of the Choir. Other instrumental music (violin and harp) was introduced, the combination of these instruments with the organ producing a very pleasing effect. Vocal music was given by Madame Florence Lancia and Mr. A. J. Mayers. The programme included (for organ) Concerto in D minor, Handel; Prelude and Fugue in C, Bach; Andante in A flat, Haydn; Handel's Largo, for violin, harp, and organ; and Gounod's "Ave Maria," for voice, violin, harp, and organ. There was a large and appreciative audience.

ON Wednesday evening, the 1st ult., a Service of Sacred Music was given in Kensington Presbyterian Church (Rev. D. MacColl's), under the conductorship of Mr. Sinclair Dunn, R.A.M. An admirably selected programme of anthems and solos from the works of Handel, Mendelssohn, Gounod, Macfarren, &c., was effectively rendered by the church choir, assisted by several students of the Royal Academy of Music. The soloists were Miss H. Macleod, Miss E. Hall, Miss F. Little, Mr. Dunn, Mr. B. Pierpoint, R.A.M., and Mr. R. H. Cummings. Miss M. MacColl presided at the harmonium, and Mr. W. G. Wood, R.A.M., efficiently accompanied the soloists on the pianoforte.

THE London Gregorian Choral Association held its Annual Meeting on Thursday evening, the 9th ult., in the Hall of Sion College, Earl Beauchamp, the President of the Association, presiding. In the course of the evening it was announced by the Treasurer that the Association had undertaken the publication of new Masses, shortly to be followed by the complete collection of Sarum hymns and old office hymns, which would again see the light of day in the English Church, and be brought before Church people at large. At the conclusion of the business meeting, a Lecture on Plain-song was delivered by the Rev. H. Walter Miller, Mus. Bac., Oxon.

THE usual monthly Concert of the Grosvenor Choral Society was given at the Grosvenor Hall on Friday, the 17th ult. The first part consisted of sacred solos and choruses, chiefly selected from "Elijah," "Judas Macabeus," and "Jephtha." In the second part a comic Cantata, "Jack and the Beanstalk," by Edmund Rogers, was very successfully rendered, the principal vocalists being Mrs. Luff, Miss Lizzie Turner, Messrs. Arthur Weston, and W. Lloyd. Miss Florence Hartley accompanied. The Concert was under the direction of Mr. G. R. Egerton.

ON Tuesday the 7th ult. a Concert was given at St. Saviour's Mission Hall, Fleet Road, in aid of the funds of the Soup Kitchen, Weedington Road, N.W. The performances included pianoforte solos and duets by the Misses A. and B. Walton and the Misses Blockley. The part-songs, "When Evening's Twilight" and "The Tar's Song" (Hatton), "The Happiest Land" and "The Brook" (Farmer), were excellently rendered. The vocalists were the Misses Blockley, Mr. J. H. Jones, Mr. W. L. Hodgson, and Mr. A. Thompson. Mr. J. Blockley, jun., conducted.

THE Dedication Festival of the church of St. Andrew's, Wells Street, was observed on Tuesday, November 30. The most important feature was the solemn dedication, by the Bishop of London, of a peal of eight bells recently presented to the church by a lady. The peal, which weighs seventy-six hundred-weight, the tenor alone being twenty-one hundred-weight, has been cast by Mr. T. C. Lewis, of Brixton, and is in the key of E flat. In the evening about 250 members of the congregation, together with clergy and choir, partook of supper in St. James's Hall.

THE Blackheath Musical Society put forth an excellent programme on the occasion of the first Subscription Concert for 1880-81, on November 30. The works performed were Bach's "Blessing, glory, wisdom," and Schubert's "Song of Miriam." A varied selection of songs and part-songs, together with pianoforte and violin solos completed an interesting Concert. The artists were Miss Mary Davies, Mr. Frank Boyle, and Mr. W. Webster, jun. (vocalists); M. Musin (violin), and Mr. G. F. Gaussen (piano), the last-named also officiating as Conductor. Mr. J. T. Field and Mr. Litchfield Morley were the accompanists.

AN Orchestral Service was held on the evening of Advent Sunday at St. Michael and All Angels, North Kensington, the chief feature being the performance of Mendelssohn's "Lobgesang" in the place of the anthem. The orchestra and organ were also combined in the opening voluntary (Gounod's "Meditation") and in the accompaniment of the canticles. The vocal portions of the service were well rendered by the choir of the church, under the conductorship of Mr. Sidney Naylor, the organist and choirmaster; Mr. T. L. Forbes being at the organ.

SIR HERBERT OAKELEY, Professor of Music in the University of Edinburgh, has consented to visit Aberdeen and take part in the Annual Concert of the Students of the University this session. The University Choral Society received no slight impetus from the countenance and assistance given to it two or three years ago by the Professor, and this renewed mark of his interest shows how thoroughly he has at heart the advancement of the art in Scotland.

ON the 8th ult., at St. John the Evangelist, Smith Square, Westminster, John Farmer's Oratorio "Christ and His Soldiers" was sung at the usual Wednesday evening service by an augmented choir, including the Westminster Abbey choristers. The solos were taken by Miss Dickenson, Masters Bowes and Ould, and Messrs Barrett and Orme. Mrs. Bennett, the organist of the church, presided at the organ, and at the conclusion of the service played Mendelssohn's Fourth Organ Sonata.

A PERFORMANCE of Handel's "Messiah" was given at the Northfield Hall, Highgate, on the 14th ult., in aid of the local Soup Kitchen. There was a band and chorus of a hundred performers. The principals were Miss Agnes Larkcom, Miss Margaret Hancock, Mr. T. W. Hanson, and Mr. Winn; Mr. T. Harper (trumpet), M. Victor Buziau (leader), and Mr. Edwin Bending (harmonium). Mr. Worsley Staniforth conducted.

A CONCERT was given at the Assembly Rooms, Bow, on Friday the 3rd ult., by Mr. Edward Bromell before a highly appreciative audience. The vocalists were Miss Agnes Tiffin, Miss Harriette Falconar, Mr. C. E. Ellison, and Mr. Leonard Barnes. Flute and violin solos were contributed by Mr. W. A. Dobson and Mr. G. Newman. The concert-giver was solo pianist and shared the duties of accompanist with Miss Gertrude Salmon.

A HANDSOME silver loving-cup, bearing the following inscription, was recently presented to Mr. William Frankland by the tenors of Mr. Henry Leslie's Choir: "Presented to Mr. William Frankland, by the tenors of Mr. Henry Leslie's Choir, as a mark of sincere respect and esteem as their Superintendent during a period of fifteen years.—November 19, 1880."

THE "Messiah" was sung in the Green Lanes Wesleyan Chapel, Highbury, on the 16th ult. The soloists were Madame Ernst, Mrs. Bradshawe McKay, Mr. H. Guy, and Mr. W. G. Forington. Mr. Fountain Meen presided at the organ, and Mr. C. J. Dale conducted.



THE body of gentlemen amateurs known as the South London Musical Club, gave their ninth private Concert at Angell Town Institution, Brixton, on Tuesday evening, the 14th ult., before a large audience. The programme comprised vocal solos by Mrs. Charles Black, Messrs. G. R. Bonnard and E. G. Richardson, part-music by a choir of male voices, under the direction of Mr. Charles Stevens, and pianoforte solos by Mr. C. E. Clarke.

THE Oratorios after evening service at St. Ethelburga's, Bishopsgate Street, are being continued, that announced for the 26th ult., being the portion of the "Messiah" more especially bearing on the Nativity. Farmer's "Christ and His Soldiers" will be sung on the 2nd inst., and during Epiphany Mendelssohn's "Lauda Sion" will be given. The choir is under the direction of Mr. Stedman, and Mr. E. M. Lott is organist.

ON Sunday evening, the 5th ult., Mr. A. E. Bishop (organist of St. Mary Abchurch, City) gave a Recital on the new organ, by Brindley and Foster, at Holy Trinity, Drompton. A well-selected programme from the works of Bach, Mendelssohn, Merkel, Guilman, &c., besides an Andante Pastorale by Mr. Bishop, were excellently rendered. The organ has three manuals and thirty-nine stops.

THE following gentlemen have consented to act as Examiners for the higher Musical Examinations at Trinity College, London, during the present month: The Rev. Sir F. A. Gore Ouseley, Bart., M.A., Mus. D., Sir Herbert Oakeley, M.A., Mus. D., Sir Julius Benedict, Mr. Barnby, Mr. E. J. Hopkins, Dr. A. H. Mann, Dr. Gordon Saunders, Dr. Steggall, and Mr. E. H. Turpin.

MENDELSSOHN'S "Hymn of Praise" formed the central feature of a special service held at St. Stephen's, Lewisham, on the evening of Saturday, the 18th ult. Besides the organ, at which Mr. George C. Martin presided, the amateur orchestra, which on high festivals usually accompanies the ordinary services, was employed; and the whole was conducted by Mr. C. Warwick Jordan.

A MUSICAL and elocutionary performance, partially in aid of St. Mary's Institute, was given in the School-room, Wyndham Place, Bryanston Square, on Wednesday evening, the 15th ult. The musical portion of the programme was contributed by Misses Ferguson and E. Phillips, Messrs. Arthur Glazier, W. E. Glazier, Morris, Foote, Blackman, Weston, and Haes (zither).

THE degree of Bachelor of Music in Trinity College, Dublin, has been conferred on Mr. Frank Bates, Organist and Choirmaster of St. Baldred's, North Berwick, and Mr. John Francis Fitzgerald, Organist of St. Mary's, Clonmel. The examiners were the Rev. Professor Mahaffy and Sir R. P. Stewart.

THE 143rd Anniversary Festival of the Royal Society of Musicians will take place at St. James's Hall, on Thursday, February 10, under the presidency of H.R.H. the Duke of Connaught. Several eminent artists have promised their valuable assistance on the occasion.

MR. FARMER'S Oratorio "Christ and His Soldiers" was performed in the City Temple, on the 14th ult., by the Choral Society in connection with that church. Herr Pollitzer was leader of the band, Mr. E. H. Turpin presided at the organ, and Mr. E. Minshall conducted.

THE Blackheath Amateur Vocal and Instrumental Society gave Dr. Bridge's Cantata "Boadicea" on November 25. The soloists, with the exception of Miss Grace Maile, were amateurs. There was an excellent band, and the work was well received.

THE St. Pancras Choral Society gave a Concert of Sacred and Secular Music at Lancing Street, Euston Square, on the 15th ult. The members of the Society were assisted by Miss Ada Tolkien, and Mr. Wallace Wells was the Conductor and Accompanist.

THE following have been admitted to the degree of Doctor in Music of the University of Oxford: W. Creser (New College and Scarborough), A. E. Dyer (unattached and Cheltenham).

BACH'S "Christmas Oratorio" will be given in Westminster Abbey on Wednesday evening, the 19th inst., with the usual band and chorus.

## REVIEWS.

*The Last Judgment.* An Oratorio composed by Louis Spohr. English version by Edward Taylor. Full Score. [Novello, Ewer and Co.]

IF the number of orchestral scores issued every year by German publishing firms be taken into account, it certainly appears a most surprising thing that the full score of Spohr's greatest sacred work should have remained in manuscript for more than half a century after its composition. "The Last Judgment" ("Die Letzten Dinge," to give it its original German title) was written by Spohr for Vienna, and was first produced in that city in 1826. According to Dr. Grove's "Dictionary of Music and Musicians," it was first heard in England at the Norwich festival of 1830; and in this country, perhaps even more than in Germany, it has always maintained its position on our concert and festival *répertoires*.

It is superfluous to say one word on the musical merits of a work so well known and so generally admired as "The Last Judgment"; our present business is merely with the orchestration. It can scarcely be said that Spohr's instrumentation has an individual colour of its own in the same sense in which this may be affirmed of Weber or Mendelssohn; nevertheless the score of "The Last Judgment" is one which students may consult, not only with much pleasure, but with great advantage. Spohr's colouring is rich even to sensuousness; but it is full of delightful details, and shows a most intimate acquaintance not merely with the capabilities, but with what we may term the genius of each instrument. The tone he obtains from the complete orchestra is full and sonorous rather than brilliant; it is in the happy combination and contrast of single instruments that he excels. We may refer to such passages as the points of imitation for the wood wind in the overture (score, pp. 14, 15, and 26, 27), to a somewhat similar effect in the recitative "And lo! a mighty host" (pp. 80 and 82), and to the whole of the duet "Forsake me not," as illustrating this point. As a beautiful piece of delicate scoring may be instanced the finale of the first part, "Lord God of heaven," accompanied by muted strings, clarinets, bassoons, horns, and drums, which is full of charming combinations. But, in fact, there are few numbers in the work which do not present some points worthy of notice.

The score is most beautifully engraved and printed, and appears to be singularly free from errors. We think it a pity that the now almost obsolete name "Clarini" should have been retained for the trumpets instead of the more usual "Trombe"; and also that the old-fashioned spelling "Tympani" should be frequently used in place of the more modern "Timpani." As the latter form is employed several times in the score (pp. 1, 60, 62, 67, 94, 128) it is difficult to see why "Tympani" should appear on pp. 85, 164, 166, 200, and 201. These, of course, are comparatively very unimportant matters, but uniformity would certainly have been desirable.

*On Musical Education.* By Alberto B. Bach. [William Blackwood and Sons.]

THIS book contains three lectures, the first "On the Cultivation of the Voice," the second "On Musical Culture," and the third "On the Registers of the Voice." The lecture treating of the cultivation of the vocal organs was delivered at the Royal Academy of Music in June last, but in illustration (as was recorded in THE MUSICAL TIMES) of an instrument invented by the lecturer, called the "Resonator," for increasing the volume and power of the voice when singing. No mention of this instrument occurs in the published lecture, so that whether Signor Bach has abandoned it, and intends for the future to rely upon a systematic training of the voice without artificial aid, or cares not to mix up his thoughtful paper with an advertisement, we are left to conjecture. Be this as it may, his remarks upon the art of singing are extremely good, and evidently the result of much practical knowledge. "It is a great mistake," he says, "to take for the first lessons an inexperienced teacher, because, perhaps, he is less expensive; and this is particularly the case with singing, since the voice is but too often ruined for ever by mismanagement,

or the pupil falls into bad habits, which require great loss of time and labour to be got rid of." Respecting the matter of "breathing" we have some valuable hints; and the author, very truly, as we think, cites Madame Adeline Patti as an artist who especially excels in this important portion of vocal culture. "Breath," he tells us, "must be drawn completely at ease, without fits and starts, and quite noiselessly, until even the lowest part of the lungs are completely filled with air. Many persons spoil their very first note by singing it over-hastily, even before they are done drawing a breath; whilst the formation of the tone must begin only with the expiration, which likewise must be executed with the greatest possible ease and gentleness. It does not depend on the great volume of the ejected air. On the contrary, too much breath makes the note uncertain and unsteady. Flat singing is generally due to this mistake." The second lecture, on Musical Culture, is also headed "How can the Musical Education of the Middle Classes be improved?" but as the author's observations are exclusively confined to the proper method of teaching singing, it would be good, we think, to alter the title of the paper. We can, of course, have no objection to the author's giving only the result of his experience as a vocalist; but we do take exception to the statement of his reason for so doing. After saying that singing is the *basis of all music*, and quoting the remark that "Song is seated on the throne as king, and all the instruments bow before it as its vassals," he proceeds thus: "I am sorry I have to add that, in recent times, these vassals have thrown off their allegiance. They have risen in rebellion, and want no king to reign over them. If we look to the foundation of this phenomenon, we find it but natural that things should have gone thus. As long as the king was of noble mind and cherished a beneficent sway, the vassals obeyed and honoured him; but as the king grew of depraved tastes, and neglectful of his high office, the vassals grew disloyal, and followed their own evil courses." Now surely this is a remarkable instance of "begging the question." Might it not be more truly said that seeing the king was bent upon assuming despotic power, the vassals, who had long felt their true position in the artistic kingdom, were resolved to submit no longer to mere serfdom, and therefore resolved openly to claim their rights and privileges? Song has indeed too long ruled the world of music; and it is now time to assert the eloquence of purely "abstract" instrumental compositions, and also to help in freeing instruments from their place as attendants upon the voice, and elevating them into its intellectual and sympathetic companions. Signor Bach's lecture, therefore, upon "Musical Culture," must be called on "Vocal Culture," and then we shall have no fault to find with it. His observations upon "Choral Unions," are indeed applicable to many country choirs; and we can only hope that, with the spread of music, the evil may be remedied. "Everybody," he says, "who has but a little bit of a voice is only too gladly received; and if it be a strong voice, though without a trace of musical culture, so much the better! Then generally the singers with feeble voices strive to cope with those with strong voices. And what is the result of such efforts? Screaming and shouting, but no singing!" Of course it often happens that local influence has very much to do with the reception of members into a choral body; but with the advance of education it is more than probable that these persons will either know their incapacity for such a position, or study until they are fitted for it. At all events it is the duty of a Conductor to uphold the dignity of his art as far as lies in his power, and in doing this, he should feel that he has the support of those who have selected him for the office. Little need be said concerning the third lecture in the book under notice, which deals only with the "Registers of the Voice," and contains powerful arguments to prove that there are "no notes produced in the head." Who shall decide this matter when so many clever doctors disagree?

*Pianoforte Playing to Highest Perfection; being a Short Treatise on the Right way of attaining the above accomplishment.* By A. Hoering. [Novello, Ewer and Co.]

REVIEWERS have an unfortunate duty to perform; for, as every author imagines that, although other works may

be passed over, his imperatively demands a notice, it is not likely that, however fair-dealing the critic may appear to himself, he will appear at all so to others. We have unfortunately so many books on our table professing to teach both practical and theoretical music in the right way (which of course means the authors' way) that we should have been disposed—merely judging from its somewhat pretentious title—to conclude, before opening it, that the work before us was one of those issued by a teacher merely with the view of extending his connection, and consequently not likely to force itself into general circulation. Although, however, written by a teacher (who, by the way, carefully gives us his address and his terms at the end of the book) it shows the result of such good and systematic thought as at least to challenge criticism upon its merits. The author must not be astonished if he is misunderstood; and with the kindest feeling we should counsel him to reconsider whether it is good to head the opening of his work with a title so absurd as "The Royal Road to Perfection in Pianoforte Playing," especially as he must know by experience that no "perfection" can be attained by a person who has not exceptionally great natural qualifications, and that with these gifts, no "Royal Road" is necessary. Divested of all the preliminary observations upon "intellect" and "talent," which would lead us to suppose that the author had made some extraordinary discoveries upon the subject, we are disposed to accept his rules for practice as highly valuable. For example, he says, in speaking of playing the scales, "Unless we have a distinct object in view, unless we feel the benefit of each practice of the scales *daily*, there will be little encouragement even for the most enthusiastic. It is too common an error to consider the practice of scales and finger-exercises merely as a necessary evil for the purpose of overcoming technical difficulties. Altogether the training of the fingers is too often considered as a separate branch of musical study, to be entirely gone through without the assistance of the intellectual faculties of the student; and no wonder, then, that no better results are obtained." All this is very true, if not very new; but the following is still better: "Not a single passage must be practised without at the same time improving and training our faculty of conception. We must learn to see with the 'inner eye,' so to speak, better and better day-by-day. And to lay a good foundation for this kind of practice we must, above all, begin every day anew, as if we had never yet understood our subject before, and wanted only then to get a thorough understanding of it. By these means we shall gradually learn to see things which we never dreamed of before, and we shall soon discover that this *alone must be the right way to the desired end.* One of the first results, and at the same time the most important, of such practice we shall find to be quite an unexpected facility of playing from memory those passages first which we merely practised for the sake of overcoming technical difficulties; and, moreover, we shall find that quite a *natural facility*, not one that is obtained by trying to remember what we play." We have said that the author of the book is likely to be misunderstood; but the fault rests with himself: his intentions are extremely good, and many of his directions to students, as we have shown, are excellent; but if he will tell us that "up to this day there is yet much darkness on this subject," and term his Essay a description of a musical journey, divided into three distinct paragraphs, "The Consideration of the Outfit; the Consideration of the best and most economical route; and the Real start and progress"—he must not be surprised if his remarks do not carry that weight which they would certainly do if conveyed in more dignified style.

*Templeton and Malibran. Reminiscences of these Renowned Singers; with original Letters and Anecdotes.* Edited by W. H. H. [William Reeves.]

WE question whether Mr. Templeton (who was an excellent singer in his day) will care to have the notices which are reprinted in this book, placed before the many who, thoroughly acquainted with the great Malibran, have never, perhaps, even heard his name. Here, for example, is a portion of one from the *New Orleans Picayune*, upon a lecture given by Mr. Templeton. After saying that he was tall and of a florid complexion, with a light eye and a

good wig, a brown dress-coat, figured velvet vest, and black pants, white kids and patent leathers, the critic proceeds thus: "He bowed unlike an actor, but like a gentleman. He was quite self-possessed, and looked as if he tho't he should please his audience. He opened his MS. note-book, and then glanced steadily around the house, as if he would say, 'Now, if you are ready, I am, and will begin.' The audience understood the look, settled themselves comfortably into their seats, and listened." Then he sings "Sally, in our Alley," and the writer continues his remarks: "No man would dare to sneeze in such a silence as reigned during the first verse, and fifty men might sneeze unheard in the enthusiastic burst of applause that followed the last note of the verse. While he sings they listen entranced; when he ceases they shake the building with applause and 'Encore! Encore!' resounds, until even echo, awakened by the shout, cries out 'Encore.'" Of such panegyrics as these is this volume made up; and if Mr. Templeton, therefore, is not proved to be as great a vocalist as the compiler of the book would desire, it certainly is not his fault. But we fail to see the object of the production of such a work. Malibran, when she came to this country, found Mr. Templeton the best tenor procurable, and was too glad, therefore, to accept him as her stage-lover; but that she worked hard to inoculate him with a portion of her own dramatic power, and even *pinched* him occasionally in the hope of stirring him into something like a passion on the stage, are matters well known to all who remember those days; and to those who do not, such reminiscences can have but little interest. Madame Malibran has only a small share in the book; and that portion devoted to her is chiefly occupied with extracts from her correspondence with Mr. Bunn; most of her letters, however, almost exclusively treating of subjects which can scarcely command public attention—such as the haggling about money transactions, and the refusal to sing certain parts which were submitted to her. "I would willingly," she says, in one of her letters, "accept your offer to play the *Sonnambula* in English for one night, but on the terms of two hundred and fifty pounds sterling, payable on the morning of the representation. I thought it right to let you know at once my intentions, so as not to lose time in correspondence and meetings, which would in no wise change my views." This is certainly a business letter, and very much to the purpose; but the writer could, we think, hardly expect that it would be reproduced in a book professedly devoted to a review of her artistic career. All who like to look back to the time when Opera in English was struggling to maintain a position before the lovers of music in this country, will doubtless like to read something about a tenor who, to a certain extent, helped on the good work; but there can be but little doubt that this volume would never have been published had the compiler not been able to couple the name of Templeton with that of Malibran. In every respect the work is well got up; and three portraits—two of Templeton, and one of Malibran—are good enough to be preserved apart from the book.

*Magnificat and Nunc dimittis, in F.* By Charles Edward Stephens. Op. 23.

"The Lord hear thee." Anthem in eight parts, by Hamilton Clarke. [Weekes and Co.]

THE music sung at each recurring Festival of the London Church Choir Association is composed expressly for the occasion, and the above works were written for the eighth festival, on November 4 last. By this regulation the Association enlarges its sphere of usefulness, for we may reasonably look for some valuable additions to our store of service music from time to time. Mr. C. E. Stephens is recognised as one of the best of living English musicians, and it is needless to say that his setting of the evening canticles is marked by sound musicianship. The eighteen bars of symphony, in which a bold figure is used sequentially, at once proclaim the festive character of the service; and this is maintained until the end of the fourth verse. The composer adopts time-honoured precedent in setting the fifth verse as a quartet or semi-chorus; and also in the *fugato* to the words, "He hath scattered the proud." The crashing chords and chromatic passages in the accompaniment to the latter are very effective. After another quartet in B flat, a progression is made to the dominant harmony

of D, in which key the original figure returns, leading by a fine *crescendo* back to F, for the entrance of the "Gloria." The second verse of this savours rather of flippancy, but the close is at least pompous, if not dignified. The Nunc dimittis opens quietly, and nothing worthy of note occurs until the last verse, when the basses again introduce the initial figure or *leit motif*. The Gloria is the same as before. On the whole, this is a vigorous and excellent Service, and its difficulties are by no means great. Mr. Clarke's anthem opens with a suave flowing chorus in 3-2 time. The second A in the accompaniment of the thirteenth bar of page two, is obviously a misprint for F, and in the seventeenth bar of the same page, the progression from the leading note triad to the 6-4 on the dominant is open to objection. In this movement the voices are in four parts, but in the succeeding chorus, "We will rejoice in Thy salvation," they are employed antiphonally, though with but little contrapuntal elaboration. A cursory analysis again reveals great laxity in the part-writing, as, for example, the consecutive fifths between first tenor and bass, four bars before the end. The treble solo which follows, is the most pleasing portion of the anthem. In the last chorus there is a *fugato* in four parts, and the work ends with seventeen bars *lento*, the voices being subdivided and almost unaccompanied. Mr. Clarke's anthem cannot be considered a great success, the technical blemishes being unatoned for by any exceptional interest in the musical ideas.

*Popular Classics for the Pianoforte.* Selected, Edited, and Fingered by Walter Macfarren. Sixth Series. [Ashdown and Parry.]

OUR prediction respecting the success of these excellent extracts from the works of the classical pianoforte writers has been thoroughly verified. There are many amateurs who are willing enough to test their power of performing the standard compositions, provided they can have a list of such pieces selected for them by a competent authority, from which they can choose according to their taste. The Sixth Series, now before us, commences at No. 61 and ends at No. 72. From Beethoven we have the Bagatelle in E flat—perhaps one of the most popular of these charming trifles—the variations on "Quant 'e più Bella," and the "Andante" in F; from Mendelssohn the "Two Sketches," and "Variations Sérieuses"; from Weber the last movement of the Sonata, Op. 24, known as "Il moto continuo"; from Schumann the "Schlummerlied"; from Hummel the "Capriccio" in F; from Schubert the Menuetto in B minor (from Op. 78); from Handel the Variations on "The Harmonious Blacksmith"—in which we are glad to find that the original time, 2-16, has been retained where the semiquaver triplets occur; from Clementi the Sonata in B flat (Op. 38, No. 2); and from Dussek the "Rondo Scherzo" (from the Sonata, Op. 45, No. 1). There has been much discrimination shown in the choice of these works, for they are so varied in style that we can quite imagine a purchaser, beginning by selecting from the number, will end by taking the entire set. We sincerely hope that the work will be steadily continued; and shall be glad if the next Series were to include some of the standard pianoforte duets.

*The Paragraph Psalter, arranged for the use of Choirs.* By the Rev. Dr. Westcott, Canon of Peterborough. [Cambridge University Press.]

THERE are so many Psalters in vogue at present, some of which have obtained such a sure footing, that the Editor of a new one must advance some decidedly original and equally good arrangement before he can hope that his book will meet with anything like success. The object of the above Psalter is (as its name suggests) to divide the Psalms into paragraphs, grouping the verses together as we should sentences in any literary publication. Dr. Westcott informs us in his preface that the Psalter has been used with success at Peterborough Cathedral during the last six years, and his own words will best explain his reasons for publishing the work. "Sometimes," he says, "the verses are separately complete; sometimes they are arranged in couplets, sometimes in triplets; sometimes they are grouped in unequal but corresponding masses. . . . If, therefore, the Psalms are sung antiphonally on one method in single verses, or in pairs of verses or half

verses, the sense must constantly be sacrificed, and the music, instead of illuminating the thought, will fatally obscure it." As we know of no Psalter which aims at this arrangement, we commend it to the notice of choir-masters, feeling sure that they will find in it much that is useful and instructive. Dr. Westcott appears to have spared no pains either in carrying out his own theory or in the "pointing" of the verses.

*Zwölf Charakteristische Studien für Pianoforte zur Beförderung der Technik und des Vortrags.* Von Albert Biehl. Op. 70. [Hamburg and Kiel: Hugo Thieme.]

THE more general use of Technical Studies for the pianoforte is one of the most important signs of the healthy progress of musical education in this country. Teachers are beginning to see that before a pupil can play he must be taught how to play, and that this can only be effectually accomplished by the constant use of well considered exercises, written by artists who have thoroughly mastered their instrument, and who resolve to act as guides to those who desire to travel the same road. In spite of the many excellent studies now in general use in England, there is plenty of room for more; and we cordially extend the hand of welcome therefore to Herr Biehl's "Charakteristische Studien," which are published in two parts, each containing six pieces. No. 2, in B minor; No. 5, in A major; No. 7, in B flat minor; No. 9, in D flat major (a remarkably good study for octaves); and No. 11, in B major, may be especially commended for earnest practice. In No. 4, we cannot reconcile ourselves to the bare perfect fifths which occur in the right hand passages; but, apart from this, the Study will be found extremely useful.

*Der Kreisel (Child's Top) Walzer Caprice, für Piano.*  
*Grand Galop Brillant, pour Piano.*  
*Reverie, für Piano.*

Von Albert Werner.  
[Dresden: Plötner und Meinhold.]

WE have selected these three pieces from others by the same writer, which have been forwarded to us, as fair specimens of the talent of a composer who writes for his instrument both with fluency and elegance. The Waltz ("Child's Top") is based upon an appropriately whirling subject, which will give some good work, even for exceptionally agile fingers; and will assuredly, if well-played, win the good opinion of all listeners. The Galop is even better; the second theme, in the sub-dominant, being extremely melodious, and contrasting effectively with the spirited opening subject. The Reverie (in the somewhat unusual "Reverie" key of B major) is charming, both in the theme and its treatment. The syncopated figure in the left hand is most effective, and enforces the tender eloquence of the principal melody throughout the piece. The versatility of style shown in these slight pieces makes us hope to meet Herr Werner in some compositions of more importance.

*Organ Pieces for Church Use.* By Boyton Smith.  
[Novello, Ewer & Co.]

THIS is a series of compositions published in four books, each containing three or four pieces. We think that the composer has in this instance successfully supplied a want, for most organists will allow that they have not too many short and truly melodious pieces suitable for voluntaries, upon which they can readily lay their hands. Mr. Boyton Smith does not confine himself to one style, some of these pieces being distinctly "light," while others are of a solemn and dignified character. The music is always graceful and attractive, and will doubtless be in the possession of a great number of organists; in fact, we think there is much popularity in store for this work.

*A Century of Hymn-Tunes.* Composed by Arthur Henry Brown. [Thos. Bosworth.]

MR. BROWN, in his preface, says that many of the hymn-tunes in this book were written for a friend to whom the "Century" was dedicated; and that their success has induced the composer to publish them in the form of a book. To those persons who are looking out for new tunes, the

present collection must be considered very valuable, as it contains many which deserve to become popular; and those who know any of Mr. Brown's former compositions of this kind, will, of course, be anxious to make themselves acquainted with this little work. In our opinion, many of these tunes rank with the best of any of the composer's former efforts.

*The Professional Pocket Book; or, Daily and Hourly Engagement Diary for 1881.* Published under the immediate superintendence of Sir Julius Benedict.  
[Rudall, Carte and Co.]

THE announcement of the publication of this useful pocket book must be coupled with some expression of regret that notices of the meetings of several scientific societies, which have previously appeared under the proper dates, are omitted from the present issue. As the work is under the superintendence of Sir Julius Benedict, it may be possible that only musical events are in future to be mentioned; but, if so, the "Professional Pocket Book" is too comprehensive a title.

*Original Compositions for the Organ.* By C. Warwick Jordan, Mus. Bac., &c. [Novello, Ewer and Co.]

WE are glad to see the three new numbers of the above which have just been sent us. Without going into details, we are able to say that they are all distinctly interesting movements, and being of a generally quiet character, will be found very useful for opening voluntaries. Mr. Jordan in his writing shows that he has a true appreciation of the style of music to which Henry Smart contributed; at the same time he shows an equal leaning towards the school of which E. Batiste is a representative. Mr. Jordan has, however, contrived to blend the two styles with considerable taste and ingenuity.

*Remember now thy Creator.* Composed by Arthur Grünnen. [Weekes and Co.]

THIS song has so much real sacred feeling that we are led to anticipate even better works from its composer, who may here be cautioned, in the most friendly spirit, not to be tempted into wandering through keys in search of effect which, with more self-reliance, he might find with less effort. We are particularly pleased with the Allegretto, to the theme of which the semiquaver arpeggio accompaniment is most appropriate; and the return to the original subject is most happy. We commend this song to the attention of expressive singers; and trust that with this specimen of his power we may not part company with Mr. Grünnen, who is evidently something more than a mere workman in his art.

*Rondino Grazioso. Toccata.* Composed by Walter Macfarren. [Stanley Lucas, Weber and Co.]

MR. MACFARREN'S pianoforte music is always graceful, and touched with the hand of a master, not only of his instrument, but of his art. The "Rondino" before us—reminding us somewhat, in the principal subject, of Mendelssohn's "Streamlet"—is charmingly written throughout, and will be found as agreeable to listen to as useful to practise. The "Toccata" is an excellent study for touch; and as it is just possible that it may partially suffer from its title—which to many amateurs means a dry mechanical exercise—we may say that it can be safely ventured as a "drawing-room piece." We would gladly welcome many more "Toccatas" if their composers would only think that they should be something else than mere finger-work.

*Belinda. Gavotte.* By Cotsford Dick.  
[Stanley Lucas, Weber and Co.]

MR. COTSFORD DICK has evidently a special talent for reproducing the form and spirit of the old dance-tunes, for he not only throws his harmonies into the idiom of the age which called them forth, but his subjects are always pleasing and graceful. The one before us is, we are inclined to think, the best that we have yet seen by this composer. The opening theme—in the second page most happily repeated in several keys—is extremely tuneful; and the second subject, in the subdominant, is not only excellent as a contrast, but in itself most attractive. We



hope that this composer's latest contribution to our rapidly increasing stock of such pieces will be welcomed as it deserves.

WITH reference to our review of M. Pougin's supplement to Fétis' biographical work, we have received a letter from Mr. G. Oakey, complaining that, in pointing out certain defects, we should have mentioned his name. He considers that we invidiously selected the case of himself and another gentleman as an example of biographical notices inserted at the expense of others which are left out. Mr. Oakey is quite wrong. We have no objection to the appearance of any musician's "life," and it would seem that Mr. Oakey especially deserves such an honour, inasmuch as he declares his name to be known by "many thousands of musical English readers." We are glad, for his sake, to learn that this is so; at the same time Mr. Oakey is not yet as famous as Mr. Manns, and we were within our right when, in criticising the book, not Mr. Oakey, we drew attention to the fact that the existence and work of the more prominent person had been ignored.

## FOREIGN NOTES.

THE production of a *ballet fantastique* entitled "La Korrigane," the music written by M. Widor, has been the only novelty at the Paris Grand-Opéra during the past month, the composer having scored a decided success with this his first effort in stage-music. Rossini's "Le Comte Ory," Meyerbeer's "L'Africaine," Verdi's "Aida," and Gounod's "Faust" have been the operatic works alternating at the national institution referred to. M. Halanzier, the ex-director, has organised a special performance at the Opéra, which was announced to take place at the end of last month, in aid of the funds of the Association des Artistes Dramatiques, of which he is now the President. All the leading vocalists in the French capital were to take part in the performance, which included the third act of "Aida," "L'Etoile," the first act of "La Korrigane," and other selections.

M. Leo Délibes, the composer of "Le Roi l'a dit" and "Jean de Nivelle," has been elected Professor of Musical Composition at the Paris Conservatoire in the room of the late Henri Reber.

The Dresden Conservatorium will celebrate this month the twenty-fifth anniversary of its foundation by a festive performance of the pupils of the institution, which will include J. S. Bach's Mass in A minor.

Rubinstein's opera "Nero," recently performed for the first time at the Berlin Opera, met with a very cool reception, and is not expected to remain long on the *répertoire* of the royal establishment—at least such is the opinion expressed by the *Allgemeine Deutsche Musik Zeitung*. An interesting critical review of the work, from the pen of Herr Max Goldstein, appears in No. 8 of the *Musik-Welt*.

A new Russian pianiste, Madame Varette Stepanoff, is just now engaged upon a Continental concert-tour, creating much enthusiasm by her eminent technical qualities and the "manly energy" of her playing.

The reputation enjoyed by the Germans for thoroughness has been once more vindicated by the Magdeburg Stadt-Theater, where the recent first performance on that stage of Wagner's "Meistersinger" had been preceded by no less than seventy-five rehearsals of the solo parts, seventeen orchestral, eighty choral, and four general rehearsals. The painstaking conductor of the institution in question is Herr K. Frank, and the effect produced by the performance is described as unique.

We have received the first volume of a biography of Franz Liszt, written under the auspices of the pianist-composer himself by L. Ramann, and comprising the period from 1811 to 1840. The interesting work, which will be completed by an additional volume, is being published by Messrs. Breitkopf and Härtel of Leipzig. We must reserve a more detailed notice for our next number.

Richard Wagner is, we understand, preparing for publication a pamphlet on Johannes Brahms.

Herr Wilhelm, the eminent violinist, is still in the United States, where he is just now engaged upon a concert-tour, in company with the pianist, Herr Constantin Sternberg.

At the initiative of Herr Joachim, a concert in memory of Carl Eckert was given on the 7th ult. at the Berlin Singakademie, the programme consisting entirely of selections from the works of the deceased composer. Madame Joachim, Mdle. Marianne Brandt, Herren Rudorff, Mannstaedt, and Haussmann, with the orchestra of the Opera, under the direction of Herr Radeck, took part in the performance.

M. Twadar Nachez, a young Hungarian violinist, a pupil of Herr Joachim, has won the golden opinions of German connoisseurs during his recent concert-tour in that country.

The number of operettas written by Offenbach is said to be no less than 102, commencing with "Pascal et Chambord," and concluding with "Les Contes d'Hoffman."

Charles Lecocq has completed a new comic operetta to a libretto by MM. Meilhac and Halévy. It is entitled "Janot," and is shortly to be brought out at the Paris Théâtre de la Renaissance.

Johann Strauss's new operetta, "Das Spitzentuch der Königin," has found much favour with the audience of the Friedrich-Wilhelm Stadt-Theater at Berlin, where it was first performed on November 27.

At the Imperial Theatre of Vienna M. L. Délibes' opera "Jean de Nivelle" is in course of preparation, and will shortly be performed under the direction of the composer.

The opera entitled "Die Geisterbraut," composed by the Duke Eugen of Würtemberg, has been splendidly mounted at the Stuttgart Hof-Theater, and was announced to be performed last month. The libretto is founded upon Bürger's ballad of "Lenore."

At the Hamburg Stadt-Theater a successful revival has recently taken place of Auber's little-known opera "Sermont."

A new operetta, entitled "Die Carbonari," composed by Carl Zeller, has been well received at Vienna.

The prize of a thousand florins offered for the composition of an opera to be performed at the inauguration of the new national theatre at Prague has been awarded to the composer Smetana for a work entitled "Libressa."

The inauguration of a newly constructed theatre, the Teatro Costanzi, at Rome, took place on the 28th of November, in the presence of a brilliant assembly headed by the King and Queen of Italy. Honours were heaped upon Signor Costanzi, the founder, and Signor Spondrini, the architect of the building, which is said to be of handsome design, tastefully decorated, possessing, moreover, excellent acoustical properties. The opera chosen for the opening performance was Rossini's "Semiramide."

A new comic opera, "El Amor enamorado," by Arietta, a talented native composer, has been produced with great success at the Royal Opera of Madrid.

Boito's "Mefistofele," performed at Boston in English and at New York in Italian, has been enthusiastically received in both towns.

Carl Emil Seifert, an active musician and able writer on the art, died at Buffalo (U.S.) where he had resided for some years, from the effects of a wound inflicted upon him by the father of one of his pupils. He was born at Berlin in 1849.

Napoléon Henri Reber, a composer of merit, and professor at the Paris Conservatoire, died at the French capital at the age of seventy-three. He had been a pupil of Lesueur, and had written some comic operas, among which "La Nuit de Noël," "Le Père Gaillard," and "Les Papillotes de M. Benoit" were the most successful.

We subjoin, as usual, the programmes of concerts\* recently given at some of the leading institutions abroad:—

Paris.—Conservatoire (December 5): Symphony, "Eroica" (Beethoven); Fragments from "Elijah" (Mendelssohn); Largo and Minuet from Twenty-fourth Symphony (Haydn); Fragments from "Orphée" (Glück); Overture (Berlioz). Concert Populaire (December 5): Symphony, "Harold en Italie" (Berlioz); Symphony, E flat (Mozart); Sérénade Melancolique (Tchaikowsky); Prélude (Massenet); Scena and Air "Freischütz" (Weber); Airs de Ballet, "La Reine de Saba" (Gounod). Concert Populaire (December 12): Reformation Symphony (Mendelssohn); Fragments from "Prometheus" (Beethoven); Piano-forte Concerto, No. 3 (Saint-Saëns); Danse Persane (Giraud); Vocal Soli (Rubinstein, Schumann, Schubert, Verdi). Châtelet Concert (December 12): Symphony (Lacombé); Scènes Pittoresques (Massenet); Concerto, G minor (Mendelssohn); Marche Funèbre (Bizet); Fragments from Septet (Beethoven). Conservatoire (December 19): Symphony, No. 2 (Brahms); Choruses from

\* Contributions intended for this column should indicate clearly the place and date of performance, as otherwise they cannot be inserted.

"Oberon" (Weber); Overture, "Fingal" (Mendelssohn); Double Chorus (Meyerbeer); Symphony, C major (Beethoven); Concert Populaire (December 19); Symphony, in F (Beethoven); Suite for Violin (Jenő Hubay); Dance from "Le Tasse" (Godard); Fragments from Third Act of the "Walküre" (Wagner); Fantasia in C, for Piano (Schubert-Liszt); Finale from Twenty-ninth Symphony (Haydn). Châtelet Concert (December 19): Overture, "King Lear" (Berlioz); Symphony, G minor (Mozart); Suite Algérienne (Saint-Saëns); Violin Concerto (Beethoven); Overture, "Ruy Blas" (Mendelssohn).

Leipzig.—Gewandhaus Concert (November 25): Symphony, No. 13 (Haydn); "Das Waldweib," cycles of songs (Riccius); Violoncello Concerto (Davidoff); Symphony, B flat major (Schumann). Euterpe Concert (November 30): "Paradies und Peri" (Schumann). Gewandhaus Concert (December 2): In memory of Mozart's death (December 5, 1791)—"Requiem;" Overture, "Zauberflöte;" "Ave verum;" Symphony, "Jupiter."

Cologne.—Concert Gesellschaft (December 7): Overture, "Edda" (Carl Reithaler); Concert-Air (Mendelssohn); Piano Concerto, No. 2 (Weber); Double Chorus from "Colinette à la Cour" (Grétry); Symphony, "Ländliche Hochzeit" (Goldmetz); Piano Concerto Solos (Mendelssohn, Chopin); Songs (Breuning, Schumann, Brahms); Overture, "Euryanthe" (Weber).

Munich.—Musikakademie (December 1): Symphony, No. 9 (Raff); Violoncello Concerto (Molique); Air, "La Clemenza di Tito" (Mozart); Norwegian Rhapsody (Svendson); Slavonic Rhapsody (Dvořák); Songs (Clara Schumann, R. Schumann, Naret Koning); Overture, "Zur Weihe des Hauses" (Beethoven). Musikalische Akademie (December 16): Symphony No. 4 (Mendelssohn); Piano Concerto, E minor (Chopin); Serenade (Mozart); Piano Concerto Pieces (Rameau, Rubinstein); Overture, "King Lear" (Berlioz).

Wiesbaden.—Concert of the Cur-Orchestra (November 21): "Fest Overture" (Beethoven); Valse (Keller-Bela); Scottish Rhapsody (A. C. Mackenzie); "Jubel Overture" (Weber); "Fackeltanz," No. 4 (Meyerbeer). Curhaus Concert (December 4): Overture, "Ruins of Athens" (Beethoven); Piano Concerto, A minor (Schumann); Air from "Die Follenger" (Kretschmer); Violoncello Concerto (E. Hartmann); Piano Concerto Solos (Mendelssohn, Chopin, &c.).

Florence.—First Mattinata Musicale (of Signori Buonamici, Chiostri and Sboli) (December 4); String Quartet, G minor (Haydn); Suite for Piano and Violoncello (Saint-Saëns); Piano Quintet, No. 2 (Sgambati). Second Mattinata Musicale: String Quartet, D major (Mozart); Rondo Brillante for Violin and Piano (Schubert); Piano Trio, D major (Beethoven). Concert of the Società Orchestrale (December 6): Overture, "Anacreo" (Cherubini); Prelude, Choral and Fugue (Bach); Orchestral Suite (Saint-Saëns); Adagio from Quartet, Op. 77 (Raff); Scherzo from Posthumous Quartet (Mendelssohn); Introduction to "Tristan and Isolde" (Wagner); Symphony, C minor (Foroni). Concert of the Società Musicale (December 20): Scotch Symphony (Mendelssohn); Adagio from Quartet, Op. 17 (Rubinstein); Finale from Quartet, Op. 12 (Mendelssohn); Andante from Symphony, Op. 167 (Raff); Dance of Sylphs (Berlioz); March from Sinfonia Cantata (Bazzini).

Baltimore.—Concerts of the Peabody Institute (November 20, 27, December 4): String Quartet, Op. 1 (Svendson); Spring Song from "Die Walküre" (Wagner); Suite for Violin and Piano (T. P. E. Hartmann); Serenade, Op. 8 (Beethoven); Piano Quartet (Schumann); "O Salutaris" (Palestrina); Sonata for two violins and violoncello (Corelli); Serenade, Op. 3, and Piano Trio, No. 18 (Haydn).

## CORRESPONDENCE.

### "THE POWER OF SOUND."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—You will perhaps grant me space for some words of reply to the review of "The Power of Sound" in your December number, the writer of which, in spite of his general friendliness of tone, considerably misrepresented me; unintentionally, of course, and very likely owing to defects in my own exposition. However that may be, his particular selection of topics suggested, and his general descriptions, I think, proved, that he had not recognised what the design and the main positions of my work are; and these seem to be just the things which the author of a long book, not likely to be very consecutively read, may be usefully allowed to indicate.

Your critic refers me to "the newer school of physiological aestheticians." He represents as my "leading theme" a purely physiological problem, the gradual formation through past ages of our organs of special sense. One special point in connection with the physiological basis of sensation, which I purposely relegated to a note and an appendix, forms, according to him, "a prominent feature of my survey of the whole subject." And my book is described as "an outcome of the Helmholtzian doctrines," helped out by Darwinism: a view which cannot but receive some apparent support from the selection for special notice of some obscure points, presenting little interest except to professed students of physiological psychology.

As a matter of fact I hold, of course, that our various capacities for enjoyment have their seat in the organism; but that the connection can be shown and formulated only in the very simplest cases. The insistence on distinct and individual form as of the essence of music no less than of sculpture, which is the first cardinal point in my book, I have removed by every effort in my power from any contact with "physiological aesthetics." I have pointed out again and again that the physiological considerations which will in a sense explain the conditions of satisfaction in colour or tone are totally irrelevant to our perception of particular forms or melodies as beautiful. As regards the latter, my efforts are rather directed to explaining why they cannot be explained, as any reader of my seventh, eighth, and ninth chapters will see.

Next, as to Darwinism, I recognise, indeed, the importance of Mr. Darwin's suggestion of sexual association, in spite of the enormous difficulties which it entails (p. 121 *et seq.*), since, as I say, it seems the only suggestion yet made which goes far enough and deep enough to offer a chance of accounting for the might and mystery of melodic effect. But I conceive that here again I have made clear its total inadequacy, or rather its irrelevance, in respect of the most conspicuous problems of music, *e.g.*, the startling difference in emotional power between this and that succession of notes. This leads on to the lengthy discussion of what melodic forms or motions really are, of their wholly unique and unparalleled nature, and of the consequent uniqueness of the faculty by which the proportions they present are appreciated. The existence of developed melodic forms in two dimensions, the fusion or interpenetration of the two factors, those of time and pitch, each accurately measured, and the particular set of measurements of each, in each particular form, being as indispensable to one another as the two blades of a pair of scissors—all this, unnoticed by your critic, is in my view the second cardinal point of my book. From it are deduced a variety of conclusions; *e.g.*, the impossibility of explaining or demonstrating the superiority or inferiority of this form to that; the hopelessness of any analogue of visual lines; the error of trying to explain the essence of musical effects by reference to physical motion, or of looking forward to a "music of visible motion"; the radical distinction of melody from speech; the fatuity of the view (the commonness of which I show by quotations) that the rhythmic factor is an adjunct, or even a bond whose "tyranny" the ideal music will throw off, as though an ideal and superior sort of scissors would be produced by one blade throwing off the tyranny of the other; the necessarily inorganic and unarresting nature of strains which present no assured basis of accents; and many more.

With these two cardinal points is closely connected the third, also unnoticed by your critic; the distinction between the impressive and expressive aspects of music, the essentially unique and (to a great extent) isolated nature of the characteristic musical emotions, and the absurdities which follow the attempt to make out music to be simply "a language of expression," as though its business were to express things (whether feelings, or ideas, or objects, or events) otherwise knowable. From this point, again, flow numerous subordinate corollaries and observations, which I must not take up space by enumerating.

I think, however, that even this brief indication of the main pivots of my inquiry will show how slight must be its contact with acoustical science. Of Helmholtz's work in the domain of sound I am an ardent and humble admirer; but surely that need not prevent my asserting what my subject makes it imperative to assert, and what Helmholtz has himself admitted, that the material of music is not music; that scales and overtones are not melody any more than bricks and mortar are architecture. The only facts out of this region of material which are necessary for my purposes are the existence of such things as tones and scales and consonances and dissonances: a knowledge of their physical laws, and of their modes of formation and varieties, so brilliantly and exhaustively explained by Helmholtz, is as unnecessary for my readers as it is irrelevant to the main substance of my work; or as proficiency in comparative philology is unnecessary to the appreciation and discussion of poetry. The formed æsthetic products with which by far the larger

part of my book is concerned cannot, as I have already said, be ultimately explained in the same sense as Helmholtz explains his discoveries; but they present an infinity of noticeable facts, and suggest many interesting topics; and one of the first of these is the falsity of the very common view that physical facts do explain music, that melodies are a sort of order which is reducible to mathematical law. Your critic seems to hold the true view on this subject, and in the main also to credit me with it; but in fathering my inquiry on that of Helmholtz, he must surely see that he suggests the very confusion between the free forms and indescribable emotions which it took a Beethoven to originate, and the acoustical facts of which Beethoven knew nothing. Whether successfully carried out or not, my object has been to apply scientific observation and accurate treatment to phenomena which are as remote from physics as from metaphysics.

Again, your critic says that I "have not made any effort to separate quality of tone from harmony, or to show where and when they differ in degree, admitting that they are the same in kind." I can but reply that to me they seem utterly different in kind (see notes on pp. 244 and 247), and that I have written two long chapters, one on colour or quality of tone, one on harmony, where the distinction is explained with, I fear, tedious emphasis: such being the importance I attach to the topic of sound-colour and of its clear separation from form (melodic and harmonic), that I would put that forward as the fourth cardinal point of my book. (Your critic's special questions are answered in ch. xi., § 7, and ch. vii., § 11, and on pp. 288 and 289.)

One word more, and I have done. My "antiquated predilection" for Mendelssohn's music (which I believe I only mention once, and then without a single expression of personal opinion) and the "thinness" of my Schumannism (which goes as deep, at any rate, as my musical nature) may be left to take care of themselves. What I rather complain of is the general impression which would, I think, be conveyed by this part of the review, that I had been occupied in airing and pressing anything so supremely unimportant as my own fads and partialities. Whereas I specially point out that my arguments might be throughout followed with assent by those whose personal estimate of particular compositions differed utterly from mine; and I have not only abundantly expressed, but also (I venture to think) demonstrated, my fundamental belief, that in music very wide tolerance is not so much charitable as scientific; it being a matter of simple observation that, under similar conditions of love and knowledge of the art, persons may present remarkable differences as to the specimens which they respectively find exceptionally impressive; differences which are necessarily as unanalysable as the impressions. My view on this subject, and my reasons for it, cannot be misunderstood by any one who will read my last chapter, on "musical criticism."

I am, Sir, yours obediently,

EDMUND GURNEY.

#### THE STAFF v. TONIC SOL-FA NOTATION.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Mr. Stratton, in his reply to me, admits what I have been contending for—viz., that the average chorus-singer, in reading from the Tonic Sol-fa Notation, can have no doubt as to the key he is singing in, and consequently has a superiority over the singer from the Staff Notation, in that important respect at least. He also admits that "this advantage is still further increased when the singer from the Staff Notation has only his single 'part' before him."

Now, for the key to be more perceptible, in the example I gave, in the Staff than in the Sol-fa Notation, I cannot see at all. In the Staff Notation there is a "formidable array" of sharps, commencing with the third measure, meant to denote key B; in the Sol-fa it is simply and clearly stated key B. What could be more lucid?

He goes on to say: "To render the example more just, either the chromatic signs should be used in the latter, or the key-signature inserted in the former, where the change occurs." Will Mr. Stratton kindly take up a work in both notations, look at a passage where a change of

key occurs, and answer me if, in the Staff Notation the key-signature is inserted, or in the Sol-fa the chromatic signs are employed? Methinks, were the chromatic signs used in the Sol-fa Notation to divide every transition and modulation—gradual, sudden, passing, and extended—it would be transition—into chaos. I simply translated the example as extended change of key is always translated into the Sol-fa Notation.

But I ask, in the name of justice, how can the want of memory (or stupidity) on the part of a singer, be called a fault of the notation he is using? Mr. Stratton gravely states that "a singer might easily forget what key he was singing in." That is surely his own fault, and not through any want of clearness on the point as represented by the notation.

I do not think Mr. Stratton has proved that, "in extreme modulations (or transitions) the Tonic Sol-fa Notation becomes more difficult and complicated" than the Staff.

With regard to "A London Organist," I think my reply to Mr. Stratton answers him as well as I can, except when he says in speaking of the examples given by me, "there is no legitimate modulation." Of course, there is no gradual modulation, leading to the new key; but Mr. Stratton and I were speaking of sudden and extreme modulations—not gradual.

I am surely not tied, in going to the key of B from C, to modulate into G, then into D, into A, into E, and finally into B, in each transition writing several measures to fill the ear with a new key? I think not. "A London Organist" can find abundance of examples in classical works, without my quoting any, where the modulation is sudden and extreme, it may be for special effect.

Yours truly,

THOMAS MANSON.

Lerwick, December 13, 1880.

#### BACH'S PEDAL PASSAGES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Allow me to correct a prevalent mistake in regard to the limit of range of the pedal part in Bach's organ works, which I see is repeated in Mr. Hipkins's article on "Pedals" in Part XII. of Grove's "Dictionary of Music," viz., that Bach only once wrote up to



for the pedals, in the second pedal solo of the Toccata in F.

In the Prelude on the chorale "Gottes sohn ist kommen" (No. 2, in Mendelssohn's edition of the compositions on chorales) the pedal part is written up to F, and in No. 12 of the Preludes in the same edition, a curious double canon on the old hymn "In dulci jubilo," the pedal part is written up to



In both these cases the pedal plays the tenor, and not the bass of the composition, taking the Canto fermo; in the first-mentioned case the pedal part is marked "Pedal Trompete 8 Fuss," a direction taken, no doubt, from the original MSS. of this set of Preludes, which were in Mendelssohn's possession; so there is no doubt of the notes being intended to be played as they were written. These examples seem to show either that there were then to be found pedal-boards extending to F and G, or that Bach thought there ought to be.

I have so often heard the statement about Bach's one high pedal F, from people who might have been expected to know all that could be known about Bach's organ music, that it seems worth while to make a note of it.

Yours, &c.,

H. H. STATHAM.

## TO CORRESPONDENTS.

\*<sup>a</sup> Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

E. A.—As Counterpoint is the application of the principles of Harmony, we should recommend our correspondent to study Harmony first.

A POOR STUDENT.—Scholarships are open to those having exceptional talent; but we fear that a "love of music," and a "desire to become a musician," are not sufficient qualifications to secure a gratuitous education in the art.

## BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

**BELFAST.**—At the first Concert of the season given by Mr. Kempton in the Strandtown Schoolhouse on the 13th ult., the newly formed Belfast Select Choir made its debut most successfully. A selection of part-songs was exceedingly well sung by the choir, and elicited the heartiest applause. The vocalists were Miss Lily Browne, Mrs. Kempton, Mr. O'Shea, Mr. J. Ritchie, and Mr. Kempton, all of whom were highly appreciated. The Concert was a great success, and highly creditable to Mr. W. J. Kempton (Conductor) and the members of the Society.

**BIRKENHEAD.**—The Concert of the Musical Society took place on Tuesday, November 30, in the Public Hall, and was in every respect a marked success. Mendelssohn's Oratorio, *St. Paul*, was the work performed. The principal vocalists were Madame Billinie Porter, Mr. E. Dalzell, and Mr. Hilton, the contralto solos being taken by Miss James, a member of the choir. Dr. Hiles conducted, and Mr. Pattison presided at the organ. The band and chorus, numbering 120 performers, gave evidence of advance in their work.

**BIRMINGHAM.**—Mr. S. S. Stratton's third Chamber Concert was given in the Masonic Hall, on Tuesday, the 7th ult. The programme included Mozart's Quintet in A, for clarinet and strings; Impromptu in B flat, Op. 142, No. 3, Schubert; Duo for violin and viola, Op. 13, Spohr; Notturmo in F minor, Op. 21, clarinet, H. Bärmann; Quartet in F, strings, Alfred Mellon; and Trio in G minor, Op. 1, piano and strings, Goetz. The last three pieces were performed for the first time in Birmingham, and much interest was excited by the production of Mellon's quartet, the composer having been a townsman. The pianist was Mrs. Hale, and the clarinet parts were ably given by Mr. T. E. Pountney. Mr. Richard Rickard gave a Pianoforte Recital on Thursday, the 9th ult. Schumann's grand Fantasia in C, Op. 17, was magnificently played; and Rubinstein's Sonata, Op. 18, for pianoforte and violoncello, in which Mr. Rickard was joined by Herr van Biene, was also a feature in the programme. There was a large attendance, and the young artist was frequently recalled and much applauded. The same evening, Mr. Joseph Short gave a Concert in the Town Hall, when his new Mass, *St. Joseph*, was produced; also a march, "Cardinale," composed for the occasion, and dedicated (like the Mass) to his Eminence, Cardinal Newman. A miscellaneous selection followed. The principal artists were, Miss José Sherrington, Miss Leopold, Mr. Vernon Rigby, and Mr. Lander. The Organist was Mr. Bond, Mr. Waters accompanied on the pianoforte, and Mr. Short conducted. The Midland Musical Society gave its first Concert at the Church of the Saviour, on Tuesday, the 14th ult., when Haydn's *Creation* was performed. The principal artists were Miss Fraser Brunner, Mr. S. Roper, Mr. W. Glydon, and Mr. W. Lusted. The band and chorus numbered 120. Mr. S. S. Stratton was the Organist, and Mr. W. H. Stevenson conducted. The Amateur Harmonic Association gave an open Rehearsal at the Town Hall, on Thursday, the 16th ult. The programme consisted of Mendelssohn's Second Psalm, Handel's *Dettingen Te Deum*, and Bennett's *May Queen*. There was a capital band, and the performance was very successful. The whole of the solos, &c., were sustained by members of the Association. Mr. Stockley conducted. The cheap Concerts of the Musical Association continue their successful course, the most noteworthy of recent Concerts being that of Saturday, the 11th ult., when the Orchestral Society, conducted by Mr. Duchemin, gave its assistance. Miss Florence Major and Mr. Sinclair Dunn were the vocalists, and Mr. F. Crowe solo-pianist.

**BRADFORD.**—Mr. Edward Misdale's second Concert of the season was given in the Mechanics' Institute, on the 13th ult., when there was a good attendance. The programme was an interesting one, comprising two or three selections of importance, for pianoforte and orchestra, as well as some vocal pieces, which were entrusted to Miss Misdale. Mr. Misdale opened the Concert by a performance of two studies, by Himself and Rubinstein respectively, in which his ability as an executant was strikingly displayed. Miss Misdale sang Randegger's "Sleep, dearest, sleep," in a manner that won for her the warm approval of the audience. This was followed by a performance of Mendelssohn's Concerto in D minor for pianoforte and orchestra, by Mr. Misdale and the members of the Bradford Amateur Orchestral

Society, Mr. Tate acting as Conductor. Sterndale Bennett's Trio in A, Op. 26, for piano, violin, and violoncello, was excellently played by Mr. Misdale, Mr. Rees, and Mr. W. B. Cross; and a Gavotte and Menuet, for pianoforte and orchestra, by Raff, concluded the Concert.

**BRISTOL.**—On Monday, November 29, Mr. Riseley gave his sixth Monday Popular Concert in the Colston Hall, when the band performed Haydn's Symphony in D, Op. 11 ("The Clock"); Bennett's Overture, *The Naiades*; Reissiger's Overture, *Die Felsenmühle*, Mendelssohn's *Cornelius March*; Gounod's *Entr'acte*, *La Colombe*, and "Funeral March of a Mariette"; and a Serenade for stringed orchestra (Allegro, Romance, Minuet and Trio, and Finale), by Mozart, which was given for the second time in this country. Miss Arthur and Miss Alice Denzil were the vocalists, Mr. A. W. Waite led the band, and Mr. George Riseley conducted. On Wednesday, the 1st ult., the Bristol Handel Society gave a performance of the *Creation*, in the Lesser Colston Hall, when the principal vocalists were Miss Julia Jones, Mr. J. Gawthrop, and Mr. Henry Pope. The band and chorus consisted of about 100 performers, of which Mr. A. Whitaker was Conductor. On Tuesday, the 2nd ult., the first of a series of special Advent Services was given in the Cathedral, when a large voluntary choir of about 200 voices assisted the ordinary Cathedral choir with very fine effect. The service used was Wesley's, in F, and the anthem, Spohr's, "God, Thou art great." Mr. George Riseley, the Organist of the Cathedral, presided at the organ, and the Rev. Precentor Hey, conducted the anthem. The sermon was preached by the Rev. Canon Powell, of Bolton-le-Moors, Lancashire. On Monday, the 6th ult., Mr. W. A. Barrett, Mus. Bac., Oxon., F.R.S.L., gave a very interesting Lecture at the Bristol Museum and Library, "Carols for Christmas and other festive seasons." He glanced at the ancient history of the carol, and then proceeded to call attention to spiritual or devotional carols, narrative carols, and to the revival of the practice and study of carol singing. He also spoke of jovial carols, and lastly noticed "In dulci jubilo," of German origin, first introduced into this country by R. L. de Pearsall, who prepared it for the Bristol Madrigal Society, which carol Mr. Barrett spoke of as the most beautiful in existence. The lecturer was assisted by the members of the choir of St. Mary's, Tewkesbury, who sang examples of the various classes of carols. On the 8th ult., the Bristol Musical Festival Society gave a Concert in the Colston Hall, when Beethoven's grand Mass in D, and Mendelssohn's *Lauda Sion* were given, and the *Adeste Fideles*, as arranged by V. Novello, for quartet and chorus. The solos in all the works were rendered by several members of the Festival Choir. The choruses were all well sung by the Festival Choir, and Mr. George Riseley played the accompaniments on the grand organ throughout with marked skill. Mr. D. W. Rootham, the Society's choralmaster, conducted.

On Thursday, the 9th ult., the second special Advent Service was held in the Cathedral, when Mendelssohn's 95th Psalm, "O come, let us worship," was given as the anthem by the Cathedral choir and the volunteers, the service being again Wesley, in F. Mr. George Riseley, the Cathedral Organist, occupied his usual place, and the Rev. Precentor Hey conducted. The sermon was preached by the Rev. Dr. Millar, vicar of Grevengear.

On Friday, the 10th ult., two Concerts were given in the Colston Hall, by the band of the Royal Marine Light Infantry (Portsmouth Division), when a selection of music, for the most part of a popular kind, was given by the band, conducted by Mr. Krejer. An agreeable feature in the performance was the singing of some glees by the members of the band, proving them to be good singers as well as players. Miss Kate Probert was the vocalist, and Mr. A. E. Hill presided at the pianoforte. On Monday, the 13th ult., the last Popular Concert for the present year was given in the Colston Hall, when a very fine programme was excellently performed. The principal items of the programme were Beethoven's Symphony in C minor, the Overture to *Die Zauberflöte* (Cherubini) and *Die Lorelei* (Wagner), the introduction to the first and third acts of Wagner's *Lohengrin*, and Berlioz's *Danse des Sylphes*. Miss Hilda Wilson and Miss Berrie Stephens were the vocalists, Mr. A. W. Waite led the band, and Mr. George Riseley conducted. On the same evening Mr. Sims Reeves made a visit to Bristol in his farewell tour, and appeared at the New Theatre in *Gay Manner*, in which he sang "Tom Bowling," "Good bye, sweetheart," "The pilgrim of love," and the "Echo Duet" with Madame Alice Barth. The theatre was crowded, and Mr. Reeves, who was in splendid voice, was enthusiastically applauded. On Wednesday, the 15th ult., Mr. Sims Reeves again appeared at the New Theatre in the *Beggar's Opera* and a Ballad Concert, when his son (Mr. Herbert Reeves) appeared for the first time in Bristol. The other vocalists were Madame Alice Barth, Miss Lucy Franklin, and Mr. George Fox. Mr. J. L. Roedel and Mr. H. Nicholson played Benedict and Duche's *Concertante* on Themes by Rossini, for the piano and lute.

On the same evening a Concert was given by Mr. Alfred Brookes in the Lesser Colston Hall, when Beethoven's *Evangelist*, and a selection from *H.M.S. Pinafore* (Sullivan), were performed by a choir of about sixty voices. The principal vocalists were Miss Kate Spary, Miss Marie Gane, Miss Annie Howell, Mr. E. T. Morgan, Mr. N. O'Donovan, Mr. V. Stroud, and Mr. W. Thomas. Dr. Colman presided at the piano, and Mr. A. E. Hill at the harmonium. Mr. Brookes conducted. On Thursday, the 16th, the third Special Advent Service was given in the Cathedral. The choir, which consisted of 250 voices, was supported by an efficient band of fifty performers, and the combined forces gave a splendid rendering of the whole of Mendelssohn's *St. Paul*, as the anthem. The soprano recitatives and solos were finely rendered by two choristers from Windsor, and the other solos were extremely well sung by Messrs. E. T. Morgan, A. Brookes, W. Thomas, T. F. Nash, and W. Merrick, all members of the Bristol Cathedral Choir. The effect in the grand and massive building, crowded by an immense congregation, was beautiful, and supremely solemn and impressive. Mr. George Riseley, the Cathedral Organist, conducted the performance. On Saturday, the 18th ult., two Concerts were given in the Colston Hall by the band of the Grenadier Guards, assisted by the bands of the Bristol Artillery and Bristol Rifle Corps. Both Concerts were thoroughly well attended, and the performances of an excellent character. Miss Kate Hayes was the vocalist, and Mr. Dan Godfrey conducted.



**CHELTEMHAM.**—Messrs. Lillywhite and Pollock's special Promenade Concert at the Rotunda, on the 14th ult., gave additional evidence of the increasing popularity of these afternoon "Réunions," for, notwithstanding the extra charge for admission, the audience was as numerous as at any of the previous entertainments. Mr. George Cox sang the songs allotted to him with great taste, especially "Alice, where art thou?" and Miss Dones was highly successful in "There is a green hill far away," for which she received an encore. A pianoforte and harp duet, by Messrs. Linter and Pollock, was most artistically rendered, and a violoncello solo by Mr. E. Teague, jun., was also greatly applauded. The band fully sustained its reputation. The Cheltenham Musical Society gave its first Concert of the season at the Assembly Rooms, on the evening of the 14th ult. The works selected were Mozart's *Twelfth Mass*, Gade's *Christmas Eve*, and Abt's *Water Fairies*. The room was, as is always the case at these Concerts, crowded. The *Mass* was well sung; the choruses were attacked with firmness and decision, and Mr. A. von Holst at the harmonium, with Mr. Harford Lloyd at the pianoforte, played sufficiently well to partially compensate for the absence of an orchestra. The principal vocalists were Miss Catherine Penna, Mr. Evans, Madame Gomez, and the Rev. C. Baxter. Abt's *Water Fairies*, was very effectively sung; the principals being Miss Blencowe, Miss Jackson, and Miss Breerton. *Christmas Eve* is a charming composition, but its performance was marred by want of an orchestra, so needful for a proper rendering of any of the works of Gade. The solo parts were sung with great taste by Miss Percival, of the Ladies' College. The Concert was a success, on which Mr. Dyer, the Society's talented Conductor, may be fairly congratulated.

**CROYDON.**—On Monday, the 6th ult., Mrs. Viner-Pomeroy gave her second Classical Chamber Concert in the Victoria Rooms, the performers being Mr. Henry Holmes (1st violin), Mr. Michael Rice (2nd violin), Mr. A. Burnett (viola), Mr. J. Pomeroy (violoncello), and Mrs. Viner-Pomeroy (pianoforte). Beethoven's string Quartet, No. 50 (Op. 18), in A; Rheinberger's Quartet (Op. 38), in E flat, for piano, violin, viola, and violoncello; and Mozart's string Quartet, No. 4, in E flat were most artistically played.

**CREWE.**—The members of the Crewe Philharmonic Society opened the season with a miscellaneous Concert in the Town Hall on Tuesday evening, November 30, before a large and enthusiastic audience. The principal artists were Miss Rachel Green and Mr. J. Barrow (vocalists), Mr. H. Sedgwick (solo violin), and Mr. J. Walton (solo violoncello). The first item in the programme was the Overture to *La Diablesse*, given with much effect by the orchestra. The part-music was sung with great precision, and gave unmistakable evidence of the careful training the members had undergone. Mr. J. Barrow made his *début* before a Crewe audience, and gave "I fear no foe" and "The Roll-Call" (Pinsuti), the latter receiving a hearty encore. Miss Green sang with much feeling and expression. The violin and violoncello soli, together with an instrumental quartet, Haydn's "Hymn to the Emperor," in which Messrs. H. Taylor and J. H. Longson took part, were features of the evening. Mr. F. James conducted, and Mr. G. Young accompanied.

**CROYDON.**—On Tuesday, the 7th ult., an evening Concert was given in the Large Public Hall, under the direction of Mr. Eimer K. Showler. The programme was well chosen, and the various items excellently rendered. The vocalists were, Madame Antoinette Sterling, Miss Beatrice Wade, Mr. Joseph Maas, Mr. W. H. Burdon, and Mr. A. Wilmot; the instrumentalists, Mdlle. Mathilde Wurm (pianoforte), M. Victor Buziau (violin), and Mr. Reed (violoncello). The programme opened with Mendelssohn's Trio in D minor, Op. 46, for piano, violin, and violoncello, which was played to perfection. Mr. Maas was most enthusiastically received. One of the chief features of the Concert was the rendering, by M. Buziau, of Vieuxtemps' *Ballade et Polonaise*. Mr. Reed played Raff's *Cavatina* in a very pleasing manner; and Mdlle. Wurm's brilliant performance of the two solos allotted to her—Chopin's *Polonaise* in E flat, and "La Truite" (Heller)—was much applauded. The vocalists were all highly appreciated; Mr. H. S. Webster was a most efficient accompanist. Mendelssohn's *Lauda Sion* and *Hymn of Praise* were performed at the Public Hall, on the 13th ult., by the Croydon Vocal Union. The soloists in the first work were Miss B. Harding, Miss Howard (an amateur member of the choir), Mr. W. Shakespeare, and Mr. W. H. Burdon. The incidental quartets were effectively rendered by the soloists, and the whole performance was excellent. Madame Edith Wynne sang the principal soprano part in the *Hymn of Praise*, in her well-known manner. The solos were generally well given, Mr. Shakespeare making the greatest success by his artistic singing of "The sorrows of death." The band, which was selected from the Crystal Palace Orchestra, was highly efficient. The choir was well balanced, and the choruses were given with precision and vigour. The whole performance was conducted by Mr. E. Carr.—Mr. George Russell's annual Concert of classical music took place on the 15th ult., the vocalists being Mrs. Osgood and Mr. W. Shakespeare (a native of Croydon), and the instrumentalists Mr. Henry Holmes (violin) and Signor Pezze (violoncello).

**DUBLIN.**—The first Oratorio Service of St. Patrick's Oratorio Society was celebrated in the Cathedral on the 30th November. The service commenced with the Advent collect, the collect for St. Andrew's day, the Lord's prayer, and a portion of the versicles; after which the *Messiah* (the Oratorio selected for the occasion) was sung almost in its entirety, and finely rendered throughout. The principal vocalists were Mrs. Fage Throver, Mr. Homsey, Mr. Walter Bapty, Mr. K. Smith, Mr. Gratton Kelly, and Master Dalton. Mrs. Throver's singing was particularly bright in the aria, "Rejoice greatly"; her phrasing was careful, and altogether the rendering was meritorious. The other solos were highly satisfactory, especial praise being due to Master Dalton for his delivery of some of the recitatives. The chorus singing would have done credit to a much older Society, thanks to the careful training of Mr. C. G. Marchant, who presided, both with skill and intelligence, at the organ.

**DUNDEE.**—The seventh annual Festival of the Associated Choirs took place on Thursday evening, November 25, in St. Paul's Church. There were about 150 voices, representing the choirs of St. Paul's, St. Salvador's, St. Mary Magdalene's, Dundee; St. Margaret's, Lochee;

St. Mary's, Broughty Ferry; and St. John the Baptist, Carnoustie. A large number of clergy were present, including the Bishop of Brechin and Dean Nicholson. The service-book for this occasion was edited by Mr. W. J. Christopher, Organist of St. Mary's, Broughty Ferry, and the Magnificat and Nunc dimittis were specially composed by him for the occasion. The anthem was Sir John Goss's "The wilderness," which was exceedingly well sung throughout. The psalms were sung to Anglican chants, and the hymns to tunes by J. H. Collinson (specially composed, E. J. Hopkins, J. Baptiste Calcin, and Arthur Sullivan). Mr. Christopher conducted with great precision, and Mr. W. H. Richmond played the violoncello. The Dundee Select Choir gave a Concert on November 26, at the Kinaird Hall, before a large and appreciative audience. The precision and unity of feeling with which the choir sang in all the pieces, betokened the Conductor's care in training, and also spoke well for the attention and ability of the members. Among the most noticeable items were Smart's "O hear ye not, maidens!" Booth's "It was a lover and his lass," Leslie's "Lullaby of life," Sir R. P. Stewart's arrangement of "The Bells of St. Michael's Tower," and two Scotch airs, viz., "Was't me for Prince Charlie," by Mr. Lambeth, and "The wae'd heart," the latter expressly arranged for the Dundee Select Choir by Mr. W. N. Watson. Both of these were redemanded. The successful solos were "Angels ever bright and fair," and "O luce di quest'anima," which were ably sung, and encored.—On the 10th ult., Messrs. J. Stringer and Co.'s new organ for St. Stephen's Established Church, Broughty Ferry, was inaugurated by Dr. Spark, the powers of the instrument, despite its unfortunate imprisonment within a recess which surrounds it closely on three sides, and overlaps it by a low arch above, being displayed to the best advantage. A well trained choir of about thirty voices sang several anthems most creditably—notably Dr. Spark's "I shall see Him," and Dr. Elvey's "Praise the Lord." Gounod's "Jesu, Word of God Incarnate" (unaccompanied) was also fairly well sung. Mr. Edward Johnson, Organist and Choirmaster to the church, conducted; and the Rev. Mr. Cooper, minister of the church, presided.

**EASTINGWOLD.**—On Friday, the 10th ult., the Choral Society gave its first Concert of the present season. The programme was miscellaneous, consisting of vocal and instrumental music. The choir sang several choruses very well. Mr. T. Smith played Schubert's Sonata in D major with much skill, and Mr. Groves was loudly applauded for his performance of Gounod's *Meditation* on the violoncello, accompanied by Miss Hicks. Miss Johnson gained an encore for her rendering of S. Heller's *Tarantelle* in F minor, and responded with a Gavotte by Bach. An amateur string band made its *début* at the Concert. The songs by Dr. Witz, Mr. J. C. Bannister, and Miss Mullens were all loudly applauded. Mr. Beasley conducted.

**EASTBOURNE.**—The annual performance of the *Messiah* by the Eastbourne Choral Society took place on Thursday evening, the 9th ult., at the Pavilion, Devonshire Park. The band, which was under the leadership of Herr Cramer, numbered some fifteen performers, and the choir was little short of a hundred. Mr. Henry W. Hardy, the leader of the Society, conducted; Mr. J. Taylor, Miss Bac, Cantab, presided at the harmonium; and Mr. Arthur Hood (Mr. Hardy's pupil) at the piano. The solos were sustained almost exclusively by members of the Society, the only professional vocalist being Mr. Arthur Hooper, of London, who sang all the tenor solos with much effect. The choruses were all so uniformly well rendered that it would be difficult to single out any for special mention. The band was throughout most effective, the Overture and Pastoral Symphony being finely played.

**EDINBURGH.**—The first of Professor Sir Herbert Osakeley's Organ Recitals this winter was given in the Music Class-Room on the 2nd ult., to a crowded audience. The attendance of the students was very large, and the Professor had an enthusiastic welcome. Several numbers in the programme were given for the first time in the Class-Room, and warmly received. During the last few weeks additions have been made to the celebrated instrument in the Class-Room, which render it even more complete than the ideal organ which the late Professor Donaldson had in view when he stated £1,000 as its probable cost. Only half this sum seems to have been granted to him by the order of the Court of Session of 1855, yet during the last fifteen years, without any further grant, the "Reid" organ has been gradually completed. The final additions just made are all to the "pedal" organ. The instrument now has sixty-six stops, eleven of which belong to the pedal organ. In this important department is included a specimen of a metal as well as of a wood register of "thirty-two feet," by which length of pipe a pitch of an octave below the lowest note of most organs is obtained. Another addition to the Class-Room since last session is the filling up of the second of the ten panels intended for figures of the greatest composers from 1665 to 1855—spaces which the present Professor hopes may some day be all occupied. Mozart now faces his great successor, Beethoven, and both figures are painted by a Munich artist.

**EGHAM.**—A Concert was given at the Institute on the 2nd ult., for the benefit of Mr. T. F. Faulkner, the blind organist of St. Jude's. Messrs. H. Barnby and Packer, with four of the choristers of St. George's Chapel, Windsor, and a quartet of the Eton Choir, gave several part-songs and glees. Messrs. O. Christian and Mellor were recalled after Cooke's duet, "A Love and war"; and ballads were sung by Master Winterbottom, Messrs. Ogilvy, Smith, and Christian. Mr. Huntley, pupil of Sir George Elvey, was solo pianist and conductor.

**FOLKESTONE.**—The members of the Amateur Orchestral Society gave an excellent Concert in the Town Hall on the 6th ult. The Conductor, Mr. H. S. Roberts, proved throughout the Concert his thorough efficiency. Mr. J. K. C. Rogers was a capable and principal violin. The orchestral works were all capably rendered, but the various movements of Haydn's Surprise Symphony and Auber's Overture to *Masaniello* were given in such a manner as to deserve the highest commendation. The flute solo of Mr. G. Nicholson was a masterly performance, and a hearty recall was the result. The vocalists were Miss José Sherrington and Mr. Bernard Lane.

**FROME.**—Handel's Oratorio, the *Messiah*, was performed at the Wesleyan Chapel on Tuesday evening, the 13th ult., by a choir of one hundred voices, in aid of the fund now being raised for the enlargement and improvement of the organ. The singers comprised the choir of the Wesleyan Chapel, the Frome Temperance Choral

Society, and other friends connected with the church and chapel choirs in the town. Mr. W. B. Harvey conducted, and Mr. T. Grant presided at the organ. The soloists were Miss Harvey, Miss Hillman, Miss Bessie Swaine, Mrs. W. H. Penny, Mr. W. B. Harvey, Mr. O. Roberts, Mr. J. Lewis, and Mr. E. R. Trotman.

**GLOUCESTER.**—The large organ at the Shire Hall has suffered so many years of neglect, and has consequently been so long unfit for use, that probably few persons were aware of the real quality and powers of the instrument. It is still substantially what it was when first erected thirty-one years ago, but has recently undergone repairs at the hands of its original builder, Mr. J. Nicholson, of Worcester, and some alterations have been made to adapt it to more modern requirements. The principal portion of the expenditure has necessarily been confined to the clearing, revoicing, and details in connection with the mechanism; and Mr. C. H. Lloyd, who kindly undertook the management, must be credited with having judiciously disposed of the limited amount allowed him by the committee. Of course, as a practical organist, he has borne in mind the convenience of the player, and a modern keyboard has been substituted for the old action, which unduly taxed the physical powers of the performer. The showy-looking, but large and "unlucky" drawstops, have been replaced by smaller ones more conveniently placed, and new pedals have been supplied. The other alterations are mainly in the sixteen-foot stops; pipes of a smaller scale have taken the place of the very large open diapasons. The unsatisfactory gamb in the great organ has gone to make way for a clarabella. The "reopening" of the organ (which took place on November 26) could not have been in better hands than those of Mr. W. Parratt, Mus. Bac., of Magdalen College, Oxford, whose high reputation as an organist created an interest bordering on curiosity, and whose performance thoroughly justified expectation. His selection of pieces was excellent, and well calculated to exhibit the powers of the instrument in all their variety, as well as his own skill as a performer. The vocal portion of the programme had necessarily a subordinate place. In order to insure a successful result the Choral Society combined with the organ committee, and offered the entire profits of this Concert to the organ fund, and the display of the organ being the principal object, the idea of giving an oratorio was postponed till another occasion. The choruses and part-songs were selected for relief and contrast to the organ solos, and do not call for any particular mention beyond a word of approval for the care in rendering and the prompt attention given to the Conductor. The only solo vocalist was Miss Benta Francis, who has a soprano voice of moderate compass and considerable power, and is a very careful singer. Mr. G. R. Sinclair acted as accompanist throughout, and deserves praise for the effective manner in which he fulfilled his important post. Mr. C. H. Lloyd officiated as Conductor.

**GRAVESEND.**—On the 9th ult., the annual Concert was given at the Assembly Rooms, in aid of the funds of the Customs' Orphanage. There was a crowded audience, and Mr. Phillips, who again took the direction, had provided a good programme. He was assisted by Miss Jessie Royd, Miss Marian Burton, Madame Rose Stuart, Miss Annie Cole (a very promising but over young *dubauté*), Madame Vivian, Mr. Arthur Thomas, Mr. W. G. Forington, and Mr. H. P. Matthews, the buffo singer, all of whose efforts were well received. Miss Clara Matthews was the solo pianist, and Mr. W. Miller the accompanist.

**GREAT YARMOUTH.**—Mendelssohn's Oratorio, *St. Paul*, was selected for performance at the first Concert this season of the Musical Society, which took place in the Drill Hall on Thursday evening, the 2nd ult. The rendering of the Oratorio was in every sense creditable, and justified the selection of such an ambitious work. The principal vocalists were Madame Lemmings-Sherrington, Madame Enriquez, Mr. Robert Hollins, and Mr. Bridson. The members of the choir acquitted themselves most honourably in the difficult music assigned to them. So conspicuously good a performance on their part spoke volumes as to the valuable training they had received from their excellent Conductor, Mr. Henry Stonex, and to the attention they must have given to his instructions. The band, which was under the leadership of Mr. Cooke, of Ipswich, proved itself very efficient. Mr. Burwood officiated at the harmonium.

**HALIFAX.**—At a meeting of the subscribers to the Halifax Philharmonic Society it was resolved, after due consideration, to dissolve the Society, the majority of those present, however, deeply regretting that such a course of proceeding should be imperatively called for. In the local paper which records this event a letter appears from Mr. H. W. Pohlmann, suggesting that a Society should be formed with a guaranteed fund sufficient to defray the expenses of the public Concerts; and as many others seem much interested in the subject, it is to be hoped that something may speedily be done to sustain the musical reputation of so important a town.

**KENDAL.**—On Tuesday, the 14th ult., Dr. Crotch's Oratorio, *Palestine*, was performed in St. George's Hall by the Choral Society. The solo vocalists were Miss Annie Sinclair, Miss Parratt, Mr. Alfred Kenningham, and Mr. Burgin. The chorus, numbering upwards of 100 voices, sang remarkably well during the whole evening, and the band, consisting of some twenty-five performers, with Mr. Collison of Liverpool, as principal violin, was all that could be desired. The Society has been drilled and conducted for the past ten years by Mr. W. B. Armstrong and Mr. W. Smallwood.

**KIDDERMINSTER.**—The Kidderminster Choral Society gave a performance of Mendelssohn's *Hymn of Praise*, on Tuesday evening, the 14th ult. The orchestra was considerably strengthened, the leading parts being taken by Messrs. C. Hayward and W. Elgar. Mr. Wadley presided at the organ, and Mr. Wedley at the pianoforte. The performance of the Symphony was highly satisfactory, and throughout reflected great credit upon the band. The choruses were very efficiently rendered. Miss Julia Jones, Miss E. Parry, and Mr. S. Ford were the solo vocalists. The second part of the Concert was miscellaneous. Mr. Fitzgerald conducted.

**KING'S HEATH, NEAR BIRMINGHAM.**—At the Institute on Monday, the 6th ult., Mr. S. S. Stratton lectured to the members, his subject being "Royal and Aristocratic Musicians." After dwelling briefly

upon the ancient examples of royal and distinguished musicians, the lecturer proceeded to name the most celebrated of modern times that the various countries of Europe had produced. The illustrations included compositions by Frederick the Great, of Prussia, the late King George, of Hanover, the Dukes of Orleans, Count Stanislas Wolanski, Lieutenant-General Sir Hope Grant, and others. A large audience displayed much interest in the subject of the lecture.

**KINGSTON, JAMAICA.**—The fourth Concert of the Kingston Philharmonic Society was given on Thursday evening, October 28, at the Town Hall. Mr. Ingram, who conducted so admirably at the earlier Concerts, has been succeeded by Mr. Barnes, of the 2nd W.I. Regiment, who proved himself fully equal in every respect to the exigencies of the post. The various items in the programme were well rendered.

**KINGTON, HEREFORDSHIRE.**—A successful Concert was given by the Choral Society on the 8th ult., assisted by the following soloists: Mr. and Mrs. Charlesworth, and Mr. C. W. Fredericks, of Hereford Cathedral. The first part of the programme consisted of Dr. Mason's Cantata, *The Voyage*, and the second part of part-songs, by Hutton, Gaul, and Richard, with songs and duets. The accompanists were Miss Dykes (piano) and Mrs. Mayor (harmonium); Mr. S. Mayor, Conductor.

**LEICESTER.**—A very interesting event took place in the Temperance Hall on Thursday, the 9th ult., a new Cantata, *The Lord of Burleigh*, having been performed, under the direction of Mr. J. Adcock, the Conductor of the Nottingham Choral Society. The work, which is the composition of Miss Frances Gill, met with great favour. The soprano and tenor parts were well sung by Miss Roby and Mr. Bryant; and the bass solos were ably rendered by the Rev. J. C. Crawford, M.A. Miss Browning gave most efficient aid in the two quartets and trio. The air for soprano, "Evermore she seems to gaze," was rapturously encored; and the song, "I can give no marriage present," was sung to perfection by Mr. Bryant. The composer met with an enthusiastic reception at the close of the performance. A miscellaneous selection occupied the rest of the evening.

**LIMERICK.**—On Thursday, the 2nd ult., the Limerick Musical Society gave a performance of Haydn's *Creation* with full orchestra, chorus, and organ. The choral numbers of the work were sung with great care and precision, speaking well for the skilful training of Mr. Joseph Smith, Mus. Bac., Conductor of the Society. The solos were given by local amateurs, all of whom sang with much ability; Mrs. Cusack especially distinguishing herself by her rendering of "On mighty pens." The orchestra consisted of a number of local players, aided by a contingent from Dublin and Cork, together with some members of the band of the 9th Infantry Regiment. Mr. N. P. Healy led, and Mr. Smith conducted.

**LISKEARD.**—On Tuesday evening, November 30, a Musical Entertainment was given in the Temperance Hall, by Mr. Edwyn Frith, assisted by Madame E. Frith, Miss Meriel Wood, and Mr. Arthur L'Estrange (pianists). Amongst the most important items in the first part were Blumenthal's "Venetian Boat Song," well given by Madame Frith; "Twickenham Ferry," sung in response to an encore by Miss Meriel Wood, and Handel's duet from *Judas Macabeanus*, "O lovely peace," in which the two ladies joined. In the second part Mr. Frith gave with spirit a song by Campana, "The Smuggler," and this being encored, he responded with Stephen Adams's "Midshipmite." Some further selections from Sullivan's Operettas were given, the "Ruler of the Queen's Nave," by Mr. Frith, and the duet, "Things are seldom what they seem" (Mr. and Madame Frith), proving thoroughly successful. Mr. Arthur L'Estrange gave three solos with much effect during the evening.

**LOUTH.**—On Tuesday evening, the 7th ult., the members of the Choral Society, under the conductorship of Mr. G. H. Porter (Organist of the Parish Church), gave a very successful Concert in the Town Hall, when Sterndale Bennett's *May Queen* was performed, preceded by a miscellaneous selection. The choruses were given with great precision, and the solos well sustained by Miss Honeybone, Miss Parratt, Mr. Gregory, Mus. Bac., and Mr. Swift. The band, assisted by Mrs. Porter (hon. pianist to the Society), was very efficient.

**LUDLOW.**—On Tuesday, the 14th ult., the members of the Ludlow Amateur Choral Society gave their first Concert of the season in the Assembly Rooms, when Haydn's *Creation* was performed. The principal vocalists were Miss Bessie Holt, R.A.M., Mr. Chas. Fredericks, and the Rev. W. D. V. Duncombe; Mr. R. Bartholomew conducted the band and chorus of ninety performers. Miss Bessie Holt gave an artistic rendering of the soprano solos, especially "With venture clad," and "On mighty pens." Mr. Chas. Fredericks sang the tenor solos with much spirit, and the bass music was effectively rendered by Mr. Duncombe. The choruses throughout were given with precision, and the performance was a complete success. A short miscellaneous selection followed the Oratorio.

**MANCHESTER.**—The Athenæum Musical Society gave the second Concert of the season on Monday, the 6th ult., when, besides a miscellaneous vocal selection of secular music, a Cantata for orchestra and voices by H. Hofmann, entitled *The Legend of the Fair Melusina*, was performed. The Cantata is a work of great merit. The scoring is admirable, both for voices and instruments, and is characterized by abundant melody. That Dr. Hiles should have felt justified in attempting a composition so exacting is a proof that the instrumental forces at his command are becoming more and more efficient. The band is partially composed of amateurs, and only such professional assistance is obtained as is necessary to make up the complement of a complete orchestra. The vocal portion of the Cantata was admirably executed. The part of Melusina was sung by Miss Forsshaw, and that of Count Raymond by Mr. Tomlinson. The song "The Linden's Whisper," with chorus of hunters, and the finale to the first part deserve special notice.—Dr. Bridge's Cantata *Boadicea* was performed on the 13th ult., under the direction of Mr. Dumville, of the Cathedral.

**NEWBURY.**—The Dedication Festival of the Parish Church was observed on Wednesday, the 9th ult. Berthold Russe's Te Deum in F was sung at 11.30. The Rev. Canon Carter, late Rector of Clewer, preached the sermon, after which Mendelssohn's *Hear my Prayer* (Psalm 55)

was most creditably rendered by the choir, the solo parts being taken by Masters Jewel and Bannister. The choir, under the able training of Mr. James H. Godding, is now in a high state of efficiency. Evening-song was sung at 7.30, the Magnificat and Nunc dimittis being by Garrett, and the anthem was repeated. The services were continued on the following Sunday.

**NEWPORT, MONMOUTH.**—An attractive musical performance was given at the Albert Hall by Mr. E. W. Perren's Choral Class, on Tuesday evening, November 30. *The Rose of Shalony*, by Mr. Chalmers Masters, formed the first part of the programme; the second consisting of miscellaneous selections. The characters in the Cantata were sustained by Miss Julia Jones, Mrs. Davies, Mr. Robshaw, Mr. Richards, and Mr. White. The choruses were rendered with precision and effect; and the soloists acquitted themselves with very great credit. The accompaniment consisted of pianoforte and harmonium, at which Mrs. Ralph Brown and Miss Holdsworth presided respectively. Mr. Perren conducted. On Thursday, the 7th ult., the members of the Newport Sunday School Union Choral Society gave their annual Concert in the Albert Hall. The programme was miscellaneous. The soloists were Miss S. L. Thomas, Miss Emily Wilkes, Mr. R. Richards, and Mr. E. G. R. Richards. Mr. George Rickards, R.A.M., presided at the organ and pianoforte, and in the second part of the programme played a pianoforte Concerto of Weber's with much taste and feeling. Mr. E. Jenkins conducted.

**NORWICH.**—The members of the Norfolk and Norwich Musical Union gave their nineteenth Concert on Thursday, the 9th ult., before a large audience, when Francis Howell's Cantata, *The Song of the Months*, was performed, with a miscellaneous selection for the second part. The principal vocalists were Miss Jessie Hill, Miss Alden, Mr. J. M. Hayden, and Mr. W. N. Smith. The Cantata was a great success, both band and chorus being very perfect. The band commenced the second part with Weber's Overture to *Peter Schmitt*, which was well rendered. The programme also included Handel's Largo, arranged for organ, pianoforte, solo violin, and strings, the solo part being well played by Mr. F. W. B. Noverre. Mr. Hayden sang with much taste Blumenhuth's "My Queen," which was encored, and the other vocalists were much appreciated. The Choir sang Soper's part-song, "The Field and the Blossom," with great effect. Dr. Bennett was the Conductor; Mr. Walter Lain, Organist; and Mr. F. W. B. Noverre, leader of the band.

**PETERBOROUGH.**—The ninth season of the Peterborough Choral Society was inaugurated on Tuesday evening, November 30, in the Fitzwilliam Hall, when Handel's Oratorio, *Judas Macabean*, was performed. The Conductor was the Rev. W. Farley Wilkinson, M.A., and the performers numbered about 160. The Choral Society's band was augmented by professional players from London, Nottingham, Northampton, and other towns. The soloists consisted of two of the Peterborough Cathedral singers, Mr. Harper Kearton, Miss Trevena, Miss Maud Longhurst, and Mrs. J. Stott. Miss Trevena received a very cordial reception, and her rendering of "Wise men, flattering," was highly successful. Miss Longhurst was no less effective in the parts that fell to her share. "Arm, arm, ye brave," was sung with good effect by Mr. Grice (Peterborough Cathedral), and the singing of Mr. Harper Kearton was much admired. The choruses were rendered with great care, and the entire performance was thoroughly successful.

**ST. HELEN'S, LANCASHIRE.**—A Concert was given at the Brook Street Schools on Monday evening, the 13th ult., by the Congregational Church Choir, when Sir W. S. Bennett's *May Queen* was performed. The part of the May Queen was assigned to Miss Laura Haworth, and that of the Queen to Miss Mallinson; Mr. G. Barton sang the Lover's music, and Mr. Edward Grime that of Robin Hood. The work on the whole was creditably performed. The second part included Komberg's "Toy" Symphony, and the choir sang with good taste some part-songs; solos were also contributed by the principal vocalists. The Overture to the *May Queen* and the accompaniments were played by Miss A. L. Sharpley (pianoforte), and Miss E. Gardner (American organ). Mr. J. T. Elliott conducted.

**SHEFFIELD.**—On Monday, November 29, the Hanover Chapel Choral Society gave its first Concert in Hanover Chapel. There was a very large attendance. Mr. Kirk presided at the organ, and played the Dead March in *Saul*, as a tribute of respect to the late Mr. Fifth. The programme consisted of Gounod's *Messe Solennelle*, which was sung in a very creditable manner, and Dr. Wesley's anthem, "The Wilderness," Miss Winkworth, Mrs. Roberts, Mrs. Haley, Messrs. Parkin, Bagshaw, Berry, and Woodhead sustaining the solos. Miss Winkworth also gave a new song "Lead, kindly light" (C. J. B. Meacham), which was encored, as was also Mr. Kirk's solo. Signor Guesi accompanied the Mass very efficiently on the pianoforte, and Mr. T. Morton, the Organist of the chapel, conducted.

**SHREWSBURY.**—The second of Mr. C. H. Forrest's subscription Chamber Concerts was given in the Raven Room on Wednesday, the 5th ult. The artists were Miss Emily Lloyd, R.A.M. (vocalist), Mr. T. M. Abbott (violin), Mr. J. Owen (violinello), and Mr. H. Forrest (pianoforte). The programme opened with a Sonata for violin and piano (Op. 128) by Joachim Raff. The other concerted pieces were Beethoven's first Trio in E flat (Op. 1, No. 1), and some Novelletten for the same instruments by Gade. Mr. Abbott played two of Sarasate's Spanish Dances. Miss Lloyd's songs were artistically rendered and well received.

**SOUTHAMPTON.**—The members of the Philharmonic Society gave a performance of Handel's *Messiah*, on Tuesday evening, the 14th ult., in the Hartley Hall. The soloists were Miss Anna Williams, Madame Pooley, Mr. Cummings, and Mr. Henry Pope. The choruses were exceedingly well rendered by Mr. Rowland's choir, and the band, which had been materially strengthened for the occasion, was thoroughly efficient. Mr. Alexander Rowland conducted.

**SOUTHPORT.**—The second of Mr. J. S. Watson's Subscription Concerts was given on Thursday evening, the 7th ult., when the programme was devoted to classical compositions, with Mr. Charles Hallé and Madame Néruda as the exponents of the instrumental portion; Madame Edith Wynne was the vocalist. Mr. Hodgson played the accompaniments to the songs with great skill; and throughout the evening the duties he had to perform were carried out in a highly efficient manner.

**STOCKPORT.**—The second Concert of the newly formed Musical Society was given on Wednesday, the 15th ult., at the Armoury. The *Messiah* was the work chosen for performance, the principal vocalists being Miss Fanny Bristol, Miss Louisa Bowmont, Mr. B. Arthur, and Mr. Thos. Brandon. The choir numbered seventy voices, and the orchestra, consisting of thirty-eight players selected from the bands of Hallé and De Jong, was led by Mons. L. Verman. Mr. R. H. Wilson, Mus. Bac., presided at the organ, and the performance was conducted by Mr. Jos. Bradley, Mus. Bac.

**TENDRURY.**—The Musical Society brought its tenth season to a close on November 24 with a performance of Handel's *Messiah*, in every respect worthy of the reputation of the Society and its painstaking Conductor, the Rev. J. Hampton. Both band and chorus acquitted themselves admirably. The solos were efficiently rendered by the Rev. H. Sayers, Mr. Fredericks (of Hereford Cathedral), Madame Dora Hope, and Miss Hilda Wilson.

**TROWBRIDGE.**—Mr. H. Millington has succeeded in organising a series of six monthly Concerts, the working expenses of which have been subscribed by the inhabitants of the town and neighbourhood. The first took place in November, and the second on Tuesday, the 7th ult., when Mendelssohn's *Harny Freyer*, Gounod's *Nazareth*, and a selection of sacred music was given, with solo, band, and chorus for the first part of the programme. The second part was miscellaneous. The artists were Miss Kate Shackell, Mr. A. Crick, Mr. L. Waite (solo violoncello), Mr. W. Millington (leader), and Mr. W. Collins (accompanist). Mr. H. Millington conducted.

**WALSALL.**—On Tuesday evening, November 30, a Recital was given by Mr. Alfred Russell on the new organ in St. Matthew's Parish Church. The instrument, which is now complete, was originally built by Green, of London, in 1773; rebuilt and greatly improved by the elder Bishop, in 1841; and has now been again remodelled and enlarged. The proceedings opened with a short choral service, the prayers being intoned by the Rev. C. B. Gowan, and the choir singing the chorus, "Hallelujah," from Beethoven's *Mount of Olives*. During the service, Mr. Russell played a selection which was amply sufficient to illustrate fully the many beauties of the organ.

**WELLINGTON, N.Z.**—The Harmonic Club gave the third and concluding Concert of its first season on October 5, to a large and appreciative audience of subscribers. Barnett's *Incident Mariner* was the chief item in the programme. The Cantata was well rendered, some of the more difficult choruses being given with great precision and effect. The soprano part in the Cantata was excellently sung by Mrs. George Cotterell (Miss Isabella Carandini), the other parts being taken by competent amateurs. The miscellaneous portion of the programme included Gade's *Spring's Message*, and some unaccompanied part-songs, which were sung with much refinement and perfect balance of parts. The Concert was directed by Mr. Robert Parker, Organist of the Cathedral.

**WOOLWICH.**—Miss S. F. Mascall's winter Concert took place in the Town Hall, on Friday, the 3rd ult. Miss Mascall was assisted by a large number of her pupils and friends, all of whom were thoroughly successful, many, indeed, being greeted with overwhelming applause. The choruses composed (words and music) by Miss Mascall were very effectively rendered by the choir of young ladies.

**WORCESTER.**—Mr. Spark's second Concert was given in the Music Hall on the 14th ult., with Mr. de Jong's celebrated Manchester orchestra. The programme was varied by a few popular vocal airs, all charmingly sung by Madame Beasley. Keeping steadily in view the musical culture of the public, the programmes of Mr. Spark's Concerts have invariably offered examples of the great classic masters, while at the same time the stores of popular music have been largely drawn upon so as to give no room for complaints as to the ultra-classicism of the performances. The Concert commenced with Rossini's Overture, *Le Barbier de Séville*, and the programme included Haydn's grand Symphony (No. 12), both of which were beautifully rendered. Mr. Wadsworth (clarinet) and Mr. de Jong (flute) played solos, which were warmly applauded; and several orchestral selections completed a Concert which was keenly appreciated by a large audience.

In a notice of a Concert of the Birmingham Philharmonic Union, inserted in our last number, the name of one of the vocalists was printed Miss W. J. instead of Mr. J. Jones.

**ORGAN APPOINTMENTS.**—Mr. W. O. Jones, Organist and Choirmaster to the Church of St. John the Evangelist, King's Lynn.—Mr. F. J. Horton, to St. George's, Tyldesbury, Reading.—Mr. William Sewell, to Dulwich College Chapel of Ease.—Mr. Charles F. Phillips, Organist and Choirmaster to St. George's Parish Church, Dublin.—Mr. George Alexander, to St. Mark's, Lewisham.

**CHOIR APPOINTMENTS.**—Mr. Herbert J. Grover (Bass), to Christ Church, Southwark.—Mr. J. H. Sheldrake (Tenor), Mr. R. C. Laing (Tenor), and Mr. J. W. Holtum (Bass), to St. Thomas's Church, Upper Clapton.—Mr. Alfred Taylor (Alto), to Bristol Cathedral.

## OBITUARY.

On October 23, JOHN E. BOOSEY, son of Mr. CHARLES BOOSEY, of Bickley, Kent, at sea, on board the *Paramatta*, aged 29 years.

On November 25, at Reigate, EDWARD THURNAM, upwards of thirty years Organist at the parish church, aged 55 years.

On November 27, at Lewisham, STEPHEN JALVIS, aged 47 years.

On December 8, at 36, Beaumont Street, Mary-bone, CATHERINE, the wife of W. H. HOLMES.

**MR. ADOLPHUS PHILLIPS** (Basso) will sing at Banbury, January 4; Northampton, 5; Rochester, 6; Canterbury, 7; London, 11; Brigg, 18 (Choral Soc.). Address, Magdalen College Choir, Oxford.

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